

Give Your Home The Matchless Beauty Of Famous Williamsburg Colors...



• One of the delights of visiting restored Williamsburg is seeing the beautiful colors used by our ancestors. These same hues are available today in Pittsburgh reproductions for modern homes. For example, you can have lovely Rose-Tan which decorates this enchanting bridal suite in the Chiswell-Bucktrout House. This and many other beautiful shades are represented among Pittsburgh Historic Wall Paints, priced well within the range of ordinary finishes.

As Practical As They Are Lovely, These Authentic Period Colors Are Available Exclusively In Pittsburgh Historic Paints, Approved By Williamsburg Restoration, Incorporated

Now YOU CAN ENJOY the glorious hues that contributed so much to gracious living in the cavalier homes of early Virginia. These distinguished colors, steeped in centuries of tradition, are reproduced exclusively by Pittsburgh in a series of Historic Paints which bear the hallmark of Williamsburg Restoration, Incorporated.

- Just as careful research paved the way to the faithful restoration of the once proud capital of the Royal Colony of Virginia, so painstaking work by Pittsburgh's color experts and technicians has made possible the authentic reproduction of these colors for practical use in modern home decoration.
- The charming rooms shown here are from restored Williamsburg. They suggest the pleasing, decorative effects you can obtain by applying the principles

of COLOR DYNAMICS in the use of Williamsburg colors.

- This remarkable Pittsburgh painting system makes use of the energy in color to help you harmonize these lovely hues to the best advantage in every room of your home.
- The distinctive results you obtain are made all the more enduring by the live-paint protection that is a time-tested advantage of all Pittsburgh Paints. Enriched with special "Vitolized Oils" which remain in the paint film, these high-quality paints provide a smoother, richer finish that keeps its fresh, new beauty longer than ordinary paints.
- See your nearest Pittsburgh dealer and have him explain how much more enduring satisfaction you enjoy when you paint right with COLOR DYNAMICS and paint best with Pittsburgh Paints.

• Walls and fireplace of Colonial Blue give this lovely dining room of the King's Arms Tavern a pleasing atmosphere of boshitality and good cheer. This is but one of many colonial colors authentically reproduced in Pittsburgh Historic Paints.

Paint Right with Color Dynamics!* Paint Best with Pittsburgh Paints!

Ask your nearest Pittsburgh Paint dealer for attractive folder which explains simply and clearly how you can use COLOR DYNAMICS to make your home lovelier to live in as well as lovelier to look at. Or send this coupon.

SEND FOR NEW BOOK

Pittsburgh Plate Glass Co., Paint Division, Dept. HG-32 Pittsburgh 22, Pa.

Please send me a FREE copy of your new Booklet, "Color Dynamics for the Home."

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PITTSBURGH PLATE GLASS COMPAN

MARCH, 1952



Our famous quilted coverlets by Craig-

now in your choice of chintz or taffeta, with matching or contrasting bed

petticoats. Beautifully tailored—at such wonderful prices!

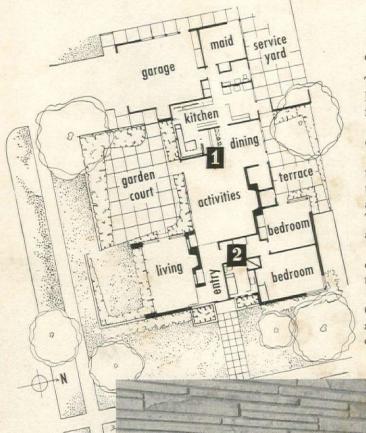
Taffeta, above, in white, copen, blush rose, turquoise, cherry, beige, sage green,

cedar brown, grey. Fitted coverlet, single, 25.00; double, 29.50 Tailored petticoat, single, 14.95; double, 16.95 Ruffled petticoat, single, 19.50; double, 21.50 Chintz, below, in white, pink, blue, yellow, turquoise, mocha, coral, spring or forest green. Throw coverlet, single, 25.00; double, 29.50 Tailored petticoat, single, 16.95; double, 18.95 Ruffled petticoat, single, 20.00, double, 22.50 All petticoats are approximately fifteen inches deep.

Lord & Taylor, 424 Fifth Avenue, New York 18, N.Y.

THE NEW TREND IN TEMPERATURE CONTROL PROVIDES

The Kind Of Comfort You've Always Dreamed About



You'll never know the true meaning of comfort-until you divide your home into separate heating zones.

This striking seven room house is the home of Mrs. Sally Klimsza in Detroit. Located in a quiet residential section, it's an excellent example of how careful planning can furnish privacy in a well-populated area of the city.

And it's an excellent example, too, of how the new trend in temperature control can give you even warmth-all winter long-in any weather.

When he developed the floor plan, Richard B. Pollman, designer with the Detroit architectural firm of Palmquist and Wright, realized no ordinary temperature control system would do. "The house naturally divided into two

areas," he says. "Each had its own heating problem. The only way to insure real comfort was to give both areas a separate thermostat system.'

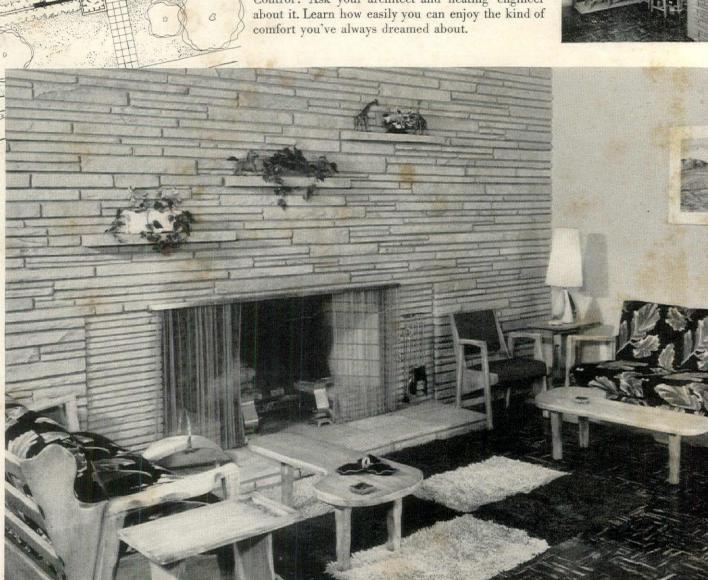
This was done, and today the Klimsza home is comfortable throughout - no matter how rigorous

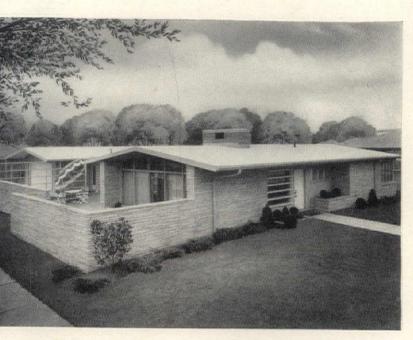
So why don't you investigate Honeywell Zone Control? Ask your architect and heating engineer



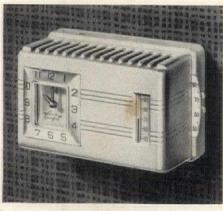
Activities Room in Heating Zone 1

Mrs. Klimsza and her friends often spend a comfortable, companionable evening here. The warmth of a crisp wood fire aids conversation - and doesn't upset the heating balance of the home. Honeywell Zone Control easily takes care of that, compensating for the extra heat from the fireplace without making other parts of the house uncomfort-





This view of the exterior, looking west, shows quite clearly how the stone wall shields the garden court from the street, insuring privacy. At the center and to the right are the living room and bedrooms—in heating zone 2. Hidden from view by the living room, and opening on the north side of the garden court is the activities room—in heating zone 1. The two-zone heating control system that provides comfortable, even warmth was installed by the Detroit heating firm of Tuck & Son.



HONEYWELL CLOCK THERMOSTAT

Owners say the Honeywell electric or electronic clock thermostat is wonderful because it turns down the heat—automatically—when you go to bed, and gives you a nice cool room to sleep in; turns up the heat—automatically—while you're still asleep, and your home is warm when you get up. Saves you fuel, besides! Ask your architect, heating engineer or heating dealer about the new Honeywell thermostats and other automatic heating controls that can make the heating system in your home a better heating system. Whether you're thinking of buying a new heating plant or modernizing your present one, we think you'll be glad you insisted on Honeywell Controls.





First in Controls



The corner bedroom—in heating zone 2—has both a north and an eastern exposure. But even on a typical winter day when the sun is bright from the south and the wind is strong and cold from the north, this room is comfortably warm—thanks to Honeywell Zone Control. And during the parts of the day when the bedrooms are not in use, temperatures can be lowered to save fuel—while the sun helps warm the living room. This feature of Honeywell Zone Control has proved popular with home owners everywhere.



The living room—in heating zone 2—exposes large glass areas to the south and to the west. Thus on bright winter days large amounts of solar heat add considerable warmth to the room from mid-morning until late in the afternoon. Without Zone Control—with a separate thermostat in each heating area to compensate for this effect—rooms not similarly situated would be too cool much of the time. But the Klimsza home, properly controlled by Honeywell Zone Control, is comfortable all the time—all winter long.

MINNEAPOLIS-HONEYWELL REGULATOR CO.

2726 Fourth Avenue, South

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Please send me your free Honeywell zone control booklet, "Plan to Enjoy a New Concept of Living Comfort in Your Home."

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True beauty is timeless—in dinnerware as in literature. On your table, the simple beauty of a design that's an acclaimed museum masterpiece—modern without time limits, hand-crafted by Steubenville Pottery in rich textures, exciting colors, and unbelievably low in cost. Sixteen Piece Starter Set, 4 dinner plates, 4 cups, 4 saucers, 4 bread-and-butter plates, 7.95 Cedar Green, Black Chutney, Coral, Chartreuse, Granite Grey or White. Also in open stock. Write for brochure showing shapes, describing complete dinnerware service. Express charges collect. No C.O.D. orders.

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Everybody who lives under a roof should



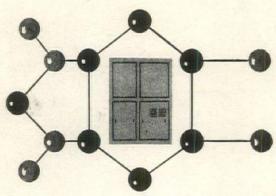
I you need a new kind of home ...

You need it because your way of living has changed . . . and your house hasn't. The new gadgets, new appliances and central heating made a change. But, generally speaking, you don't sleep any better, eat any better, or have less dirt in your house than Grandma and Grandpa did in theirs.



2 you're living in a model T ...

On the highway or on the job, you're 1952 personified. But when you come home, you're living in a Model T. The fact is that your home shapes your living. And you can't live today's life in yesterday's house. That's where Carrier Air Conditioning comes in. And it can revolutionize your way of living.



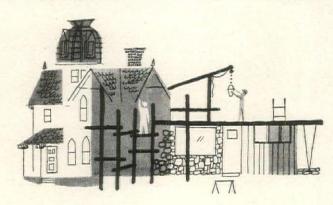
3 today you need a "Comfort System"...

Central heating was fine for winter but it left us on our own for the rest of the year. Now the new Carrier "Comfort System" keeps you comfortable all year round. It's a Carrier Weathermaker* Air Conditioner—it heats a house in the winter, cools and dehumidifies it in the summer, circulates clean, filtered air in every season.



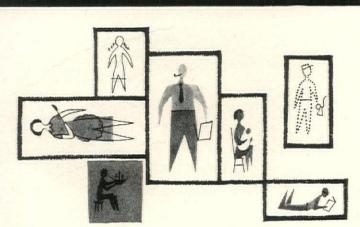
4 air Conditioning for small change ..

How much extra will you have to pay for four-season instead of one-season comfort? That will depend upon the size of your house. But, for a few hundred dollars down, and the remainder added to your mortgage, you can finance the Weathermaker Air Conditioner for less than a quarter a day.



5 it makes new houses of old ...

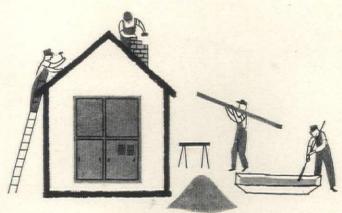
The Carrier Weathermaker can be installed in many homes. It's particularly suited to replace any existing forced warm air system because it can use the same ducts to cool in summer and heat in winter. It's a good way to modernize many old homes, because it makes complete modernization practical.



6 it makes a new kind of home ...

If you have been planning to build a new home, you can put a Carrier Weathermaker in it without changing your plans one bit. But we think you'd be making a mistake not to change your ideas. Because with a Carrier Weathermaker, you have a right to a Weathermaker Home and the benefits such a home offers.

read about the Carrier Weathermaker Home



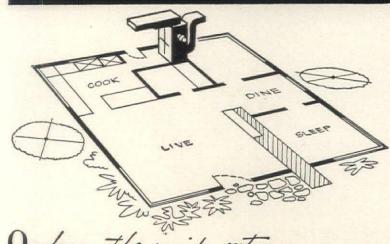
built around air conditioning ...

That's the idea of the Weathermaker Home. It gives your architect freedom to design a better, more economical house. You can use a simple rectangular floor plan, have picture windows without ventilating louvres or casements, need no screens or attic fans. So your Weathermaker Air Conditioning may actually cost you nothing.

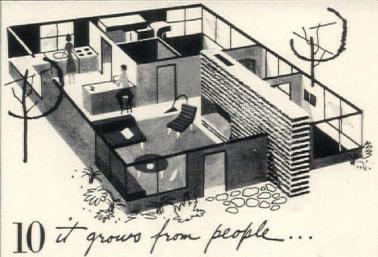


no more compromises ...

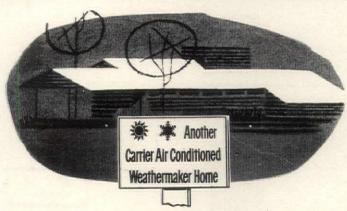
In the Carrier Weathermaker Home you don't need windows on all four sides of the house. You can group them . . . for a view . . . for a feeling of space. You can place them high on a wall-so as not to restrict your furniture arrangement. You can have a home that works with its climate, healthier and more comfortable to live in.



It used to be that houses began from the outside in. You decided you wanted a Colonial design or a Cape Cod cottage. And then you tried to squeeze kitchen, bedroom and bath into that shell. What you wound up with was a house that didn't let you live very well on the inside. Now you can have both appearance and comfort.



In a Weathermaker Home you take air conditioned space and zone it-for eating, sleeping, working, reading, entertaining. You divide as you wish for privacy, quiet, and comfort. You place it on your land so that you get as much outdoor living area as possible...so that you take advantage of your local climate . . . and your trees.



the Westhermaker Home.

It should be simpler to build. It should give you more space for your money. It should save you almost as much as the air conditioning cost in the first place. It will certainly give you far greater privacy, quiet, and comfort than any other home. It will be a far cleaner home - because it shuts dirt out.



How do you get it?

Your first step is to learn all you can about the Weathermaker Home-and we have a booklet that tells that story. Just ask for it on the coupon below. Then talk with your architect, your builder and your Carrier dealer. They are ready and willing to help you enjoy the kind of home we've talked about.

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"How to Have a Carrier Weathermaker Home."

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How to start your own sterling service



Francis First sterling service by Reed & Barton. Five pieces \$1850: coffee pot \$550; sugar \$358; creamer \$267; tea pot \$443; waste bowl \$232. Matching kettle and stand \$975; tray \$1175.*

A Tea and Coffee Service in beautiful Reed & Barton sterling is a symbol of gracious hospitality . . . You can choose your pattern now, and proudly start your service — with coffee pot, sugar bowl, cream pitcher. Add matching pieces as you wish . . . Sooner than you dreamed, you will own all of the seven lovely

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Pointed Antique sterling service by Reed & Barton. Five pieces \$450: coffee pot \$150; sugar \$70; creamer \$55; tea pot \$130; waste bowl \$45. Matching kettle and stand \$315; tray \$450.*



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And if you have chosen the new power steering for your Cadillac—well, as much as seventy-five per cent of normal steering effort is removed... and parking is transformed from a problem to downright fun! Yes, a lady steps away relaxed when she leaves her Cadillac. And proud and happy, too—for it's a never-ending pleasure to drive a car so universally respected as the Standard of the World. Why not visit your Cadillac dealer today and let him show you what a pleasure driving can be.





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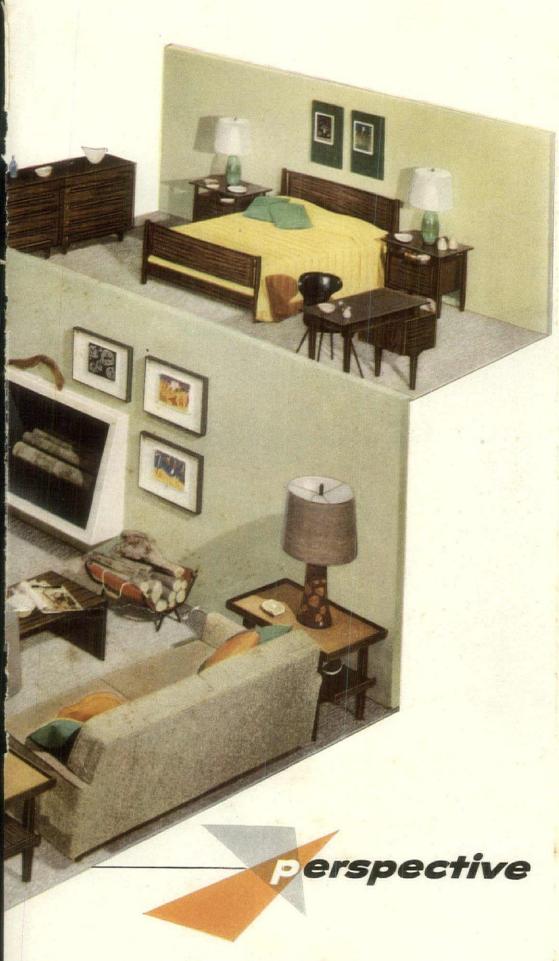
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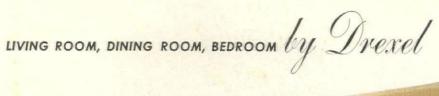
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Minneapolis, Minn.	Boston Store The Dayton Co.
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Nashville, Tenn	Dodge Furniture Store
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Phoenix Ariz	Strawbridge & Clothier
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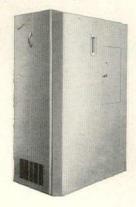
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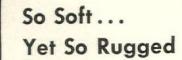
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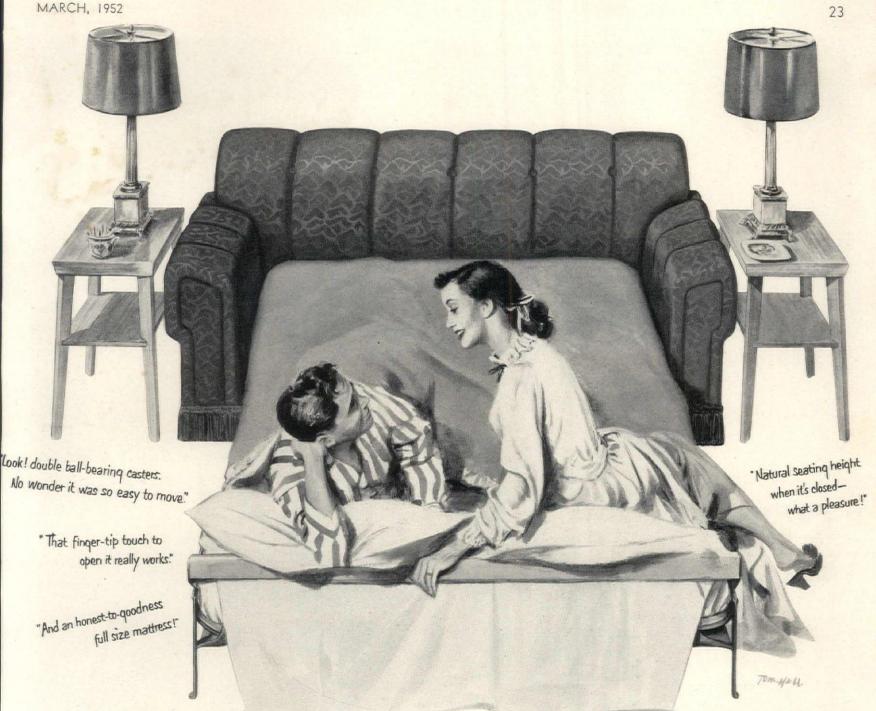


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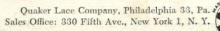
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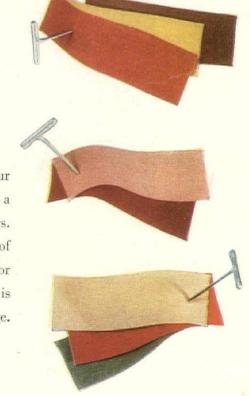


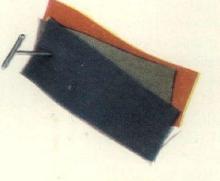


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There's a Celanese* fabric to bring out the mood, the motif of every room in your house. Celtweed†, shown on the preceding page in the modern living room, is a nubby, shantung texture with a flecked surface, so adaptable to casual interiors. If your tastes lean toward the traditional, you'll like the crisp, faille beauty of Multicord*, shown above as well as in the bedroom on the preceding page. And for one of the best known, most adaptable fabrics in bedrooms or living rooms, there is Celanese Clairanese*, the luxurious and drapable taffeta shown on opposite page.
*Reg. U. S. Pat. Off. †Trademark







bedrooms are more beautiful than ever with

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Whether your bedroom is modern as a contour chair . . . or traditional as a spinet, there are beautiful Celanese* acetate fabrics in ensembles to flatter every setting, every decor. Throw or fitted coverlets, dust ruffles . . . one piece spreads in twin or double bed sizes . . . floor or sill length draperies . . . Brise-bise curtains . . . vanity skirts are ready to make a beauty of any bedroom. Look for them at your favorite store. They come in a wide range of decorator colors.





ABRICS ACETATE ... good news for the investment wise!

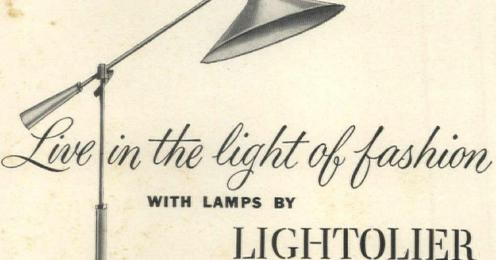
The possibilities for using acetate fabrics in your home go a long way beyond draperies at your windows, spreads on your beds! You'll find decorating accessories of all sorts . . . useful as well as beautiful, to help make your home a more comfortable, attractive place to enjoy. Lampshades, pillows, boudoir chairs, closet accessories, comforters, shower curtains, glass curtains are made up in color-fresh Celanese* acetate fabrics, to be found at your favorite store. In textures, colors, style assortments to please every taste. And because they're Celanese acetate, you can be certain of satisfaction, beauty and fabrics that are easy to clean. Let acetate, the new word in decorating fabrics, play a star role in your home.

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The Wm. H. Block Co. South Bend, Ind. Robertson Bros. Dept. Store Des Moines, Ia..... Younker Bros. Co. Wichita, Kan........... Geo. Innes Co. Baltimore, Md..... Hutzler Brothers Co. Boston, Mass.......Jordan, Marsh Co. Detroit, Mich.... The J. L. Hudson Co. Grand Rapids, Mich.
Paul Steketee & Sons Kalamazoo, Mich......Gilmore Bros. Minneapolis, Minn.... The Dayton Co. Minneapolis, Minn...L. S. Donaldson Co. St. Paul, Minn..... The Emporium Kansas City, Mo.......Robert Keith St. Louis, Mo. Scruggs-Vandervoort-Barney St. Louis, Mo.... Stix, Baer & Fuller Co. Omaha, Neb.... Orchard & Wilhelm Co. Newark N. J..... L. Bamberger & Co. Buffalo, N. Y.......J. N. Adam & Co. New York, N. Y....... B. Altman & Co. Cincinnati, O... The Alms & Doepke Co. Cincinnati, O......H. & S. Pogue Co. Cincinnati, O....... John Shillito Co. Cleveland, O..... The Halle Bros. Co. Cleveland, O..... The Higbee Co. Columbus, O.....F. & R. Lazarus Co. Dayton, O...... Elder & Johnston Co. Toledo, O...... The Lamson Bros. Co. Oklahoma City, Okla.. John A. Brown Co. Portland, Ore..... Meier & Frank

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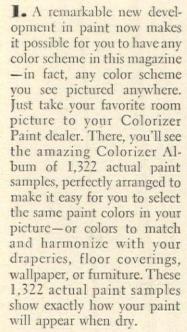
fix a drain, I told him my troubles. 'It's your water heater,' he said. 'It can't heat fast enough for those new appliances. I'd advise an automatic Gas water heater.' It seems Gas is 3 times faster than any other all-automatic fuel ... yet an automatic Gas heater is cheaper to buy, install, and run. WELL!" Ask your plumber - he'll tell you there's nothing like Gas for automatic water-heating.

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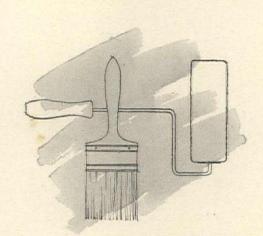
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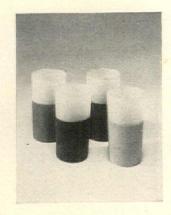
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Jewelled cross. This decorative fashion accessory is made of white metal studded with rhinestones and amethyst colored stones. Hold the center stone close to your eye and you will be able to read The Lord's Prayer. Give this for Easter. \$2.98 ppd. Herman Opt., 203 Market St., Newark, N. J.



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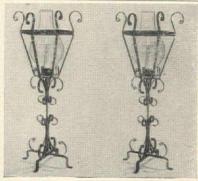
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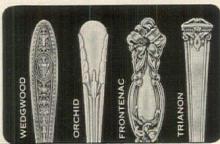


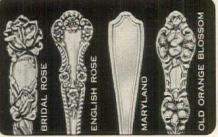


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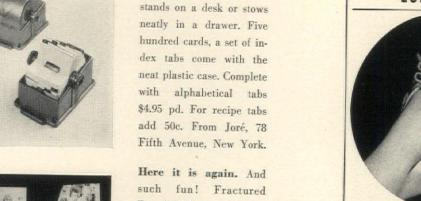
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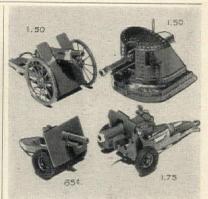


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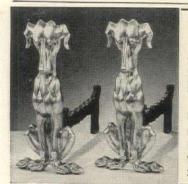


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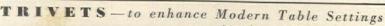
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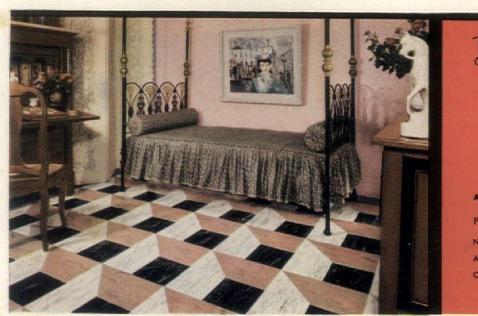
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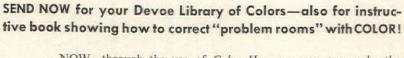
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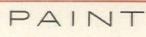
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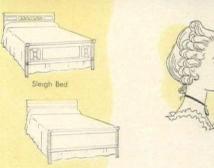
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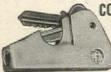


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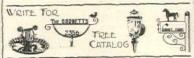
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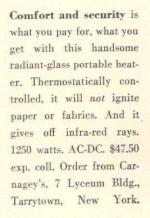


HAGERSTROM METALCRAFT STUDIO

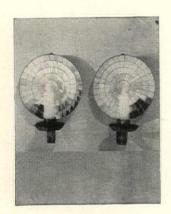
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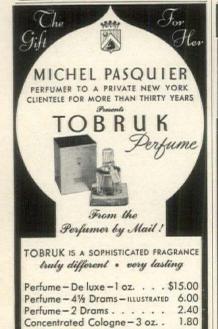
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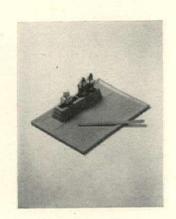


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Nail polish will be easy to apply if you use a manicure pad like Manomat, It's made of rubber, has two bottle compartments for polish and remover. And it never slips along a table or off the arm of a chair. In rose, blue, green, or grav. About 7" x 101/2". \$2.25 ppd. From Annestra, Box 1950, Cleveland, Ohio.

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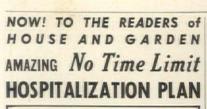


Copper kettles. These are just about the nicest we've seen in a long time. Block-tin lined, they come in 7 sizes; from 1/2 pint to 3 quarts. Shown here is the one pint (\$7.25) and the 11/2 quart (\$11.95), postpaid. Jenifer House, New Marlboro Stage, Great Barrington, Massachusetts.

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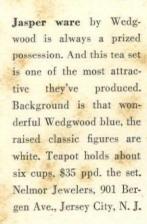
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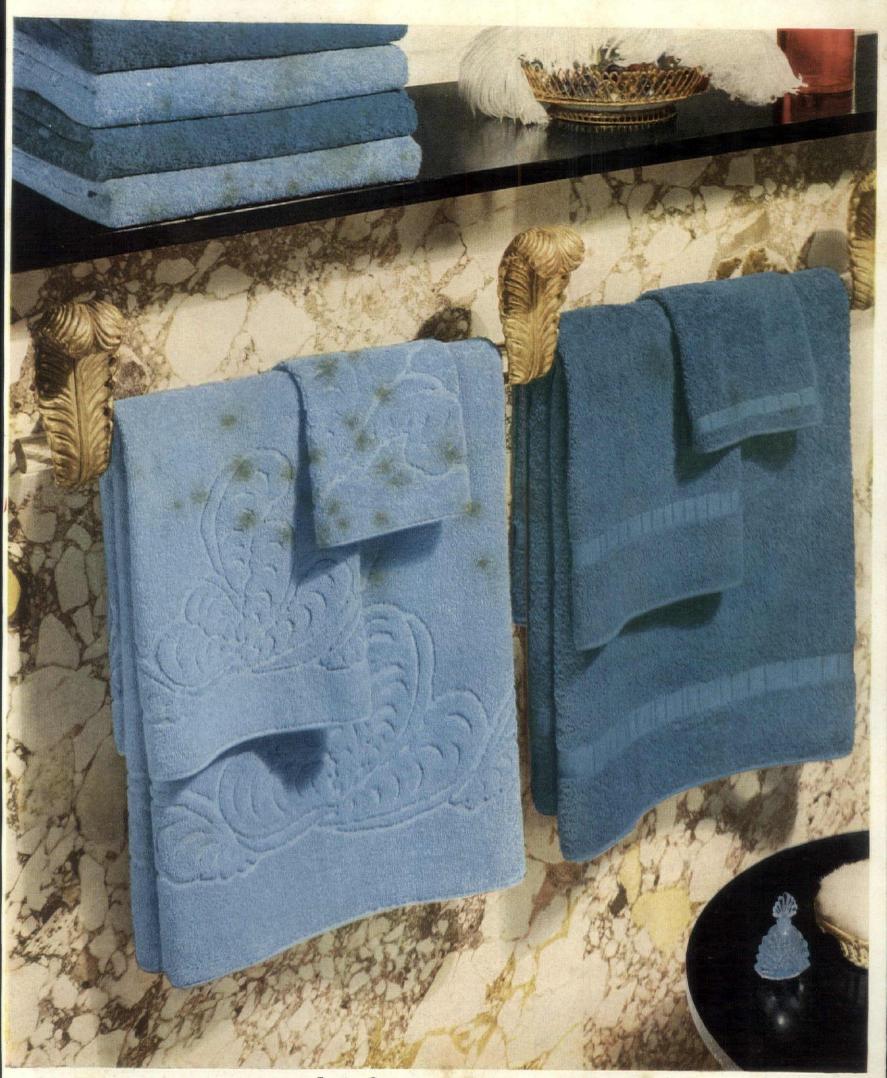
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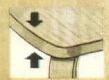


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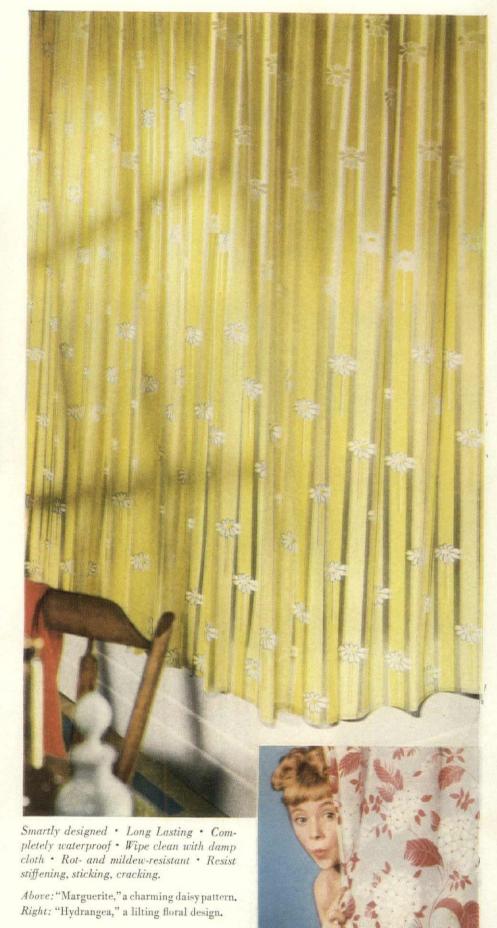
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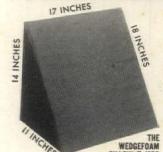


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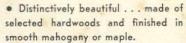
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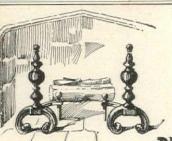






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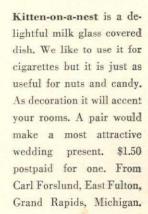
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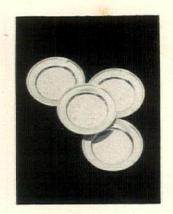
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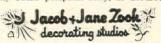




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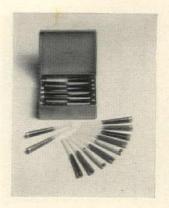


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FREE-Special all-purpose detergent for stub-born greasy spots included with all orders.

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Custom designed and superbly finished, these two handsome matched items, the end-table bookcase and the caffee table, put together and take apart in seconds for easy storing, moving, or outdoor patio use. No nails, screws or glue...you simply slot them together. Top surfaces are of nationally advertised "Richwood," in a blond mahogany grain, acid, stain and fire-resistant, with bases of lustrous ebony, hand finished. End-table measures 32" x 17" x 21%", weighs 28% lbs., \$19.95. Caffee table measures 35" x 24" x 16%", weighs 23% lbs., \$17.95. Immediate delivery on these beautiful items; send check or money order, with satisfaction guaranteed, of course.

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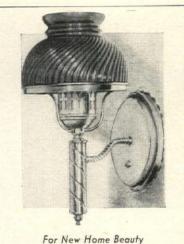


Herb kit. You'll find this a treasury of information, as well as of garden and culinary pleasure. The 111page book Herb Growers Guide, the packages of seeds insure a crop next summer. Use the cured herbs in your kitchen now. \$3.95 ppd. Max Schling, 618 Madison Ave., N. Y.



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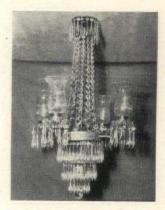
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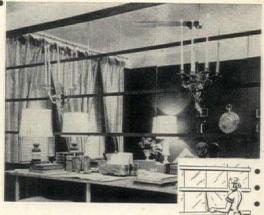
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Deodorant cup in
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Hamper is 10" by
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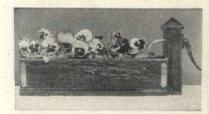
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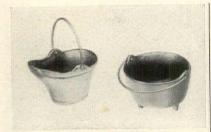


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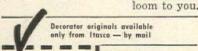


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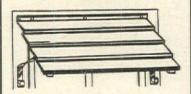
You'd never suspect this handsome coffee table can be so easily converted into a full-size card table. The mellow-tone of its old pine finish lends itself equally well to provincial or modern décor. To convert, simply lift off coffee table top and flip down concealed legs. No storage problem. You own two handsome pieces for the vice of convert, some pieces for the vice of convert.

Square table top 31". Coffee table 18" high; card table 281/2" high. Express charges collect.

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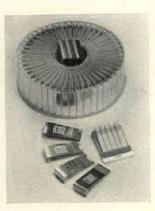
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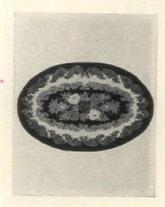
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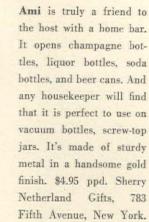
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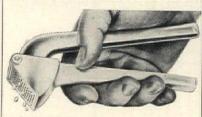
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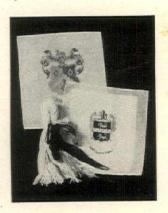
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Wilton Broadloom, the ultimate in carpet luxury and
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12 stunning decorator colors in both the carved pattern illustrated, and a striking, highlighted plain. 27", 9', 12' seamless widths. A tremendous value at about \$9.95 per square yard.

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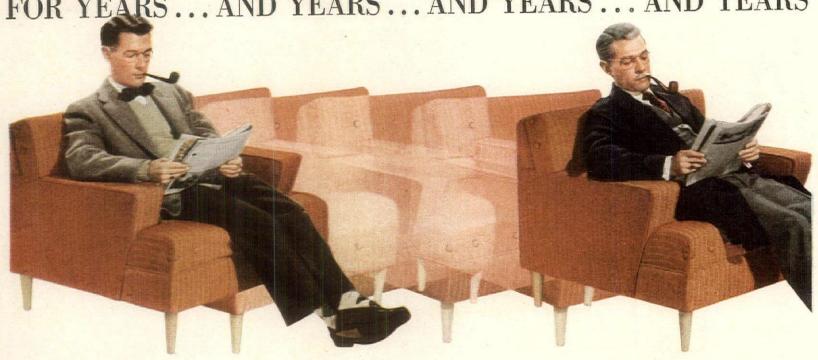
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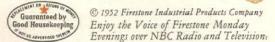


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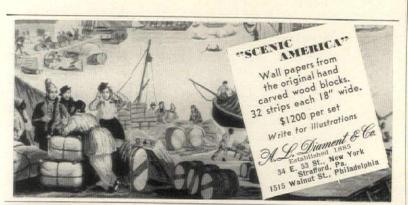
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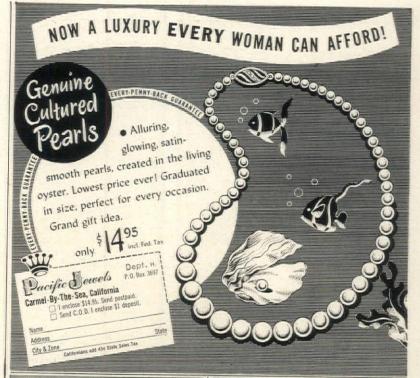
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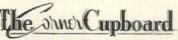
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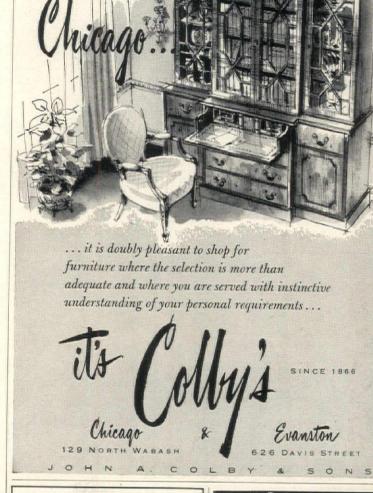




Your gay blade will appreciate this receptacle for his used razor blades. It's made of heavy white china decorated with black and bright blue. About 6" high, it can be hung or placed on a shelf. Makes a fine money bank, too. \$1.50 postpaid. Helen Prue Simonds, Malden Street, Holden, Mass.

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around



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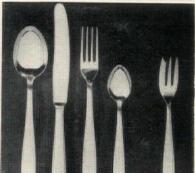
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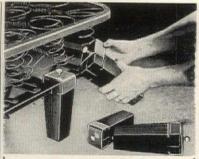
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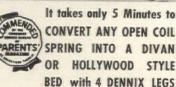
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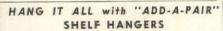
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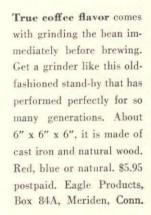
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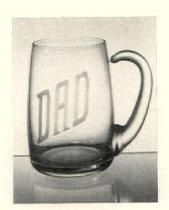
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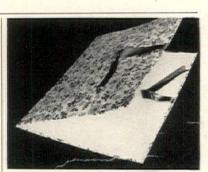


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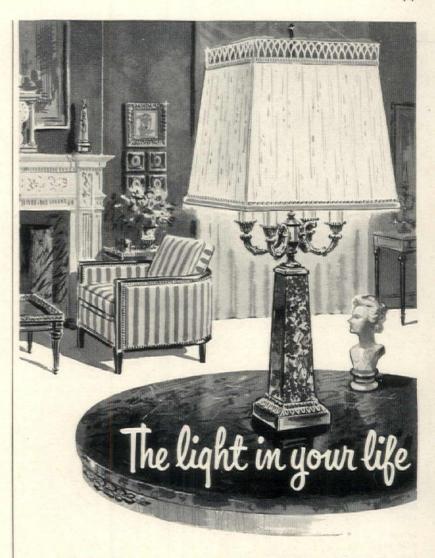
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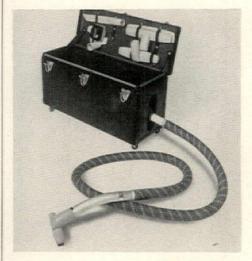
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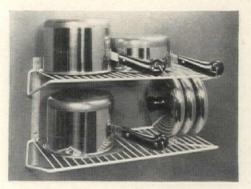
Rubbermaid shelving in a new 22" width now means you can line base cabinets the same as wall cabinets. Red, yellow, blue, green, or marbleized black. Sheet 36" long, \$3. Wanamaker's, Phila.



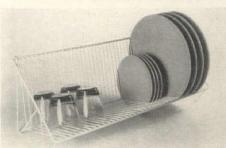
Instant carpet cleaner by McCann-Roy is safe and easy to apply, removes both oil and water-based stains. You sprinkle it on the carpet, brush the spot lightly, pick up with a vacuum cleaner. Gallon costs \$3 at Hammacher Schlemmer.



Coffee mill makes it possible to grind coffee fresh from the bean as you need it. This one is made of oak in Italy and imported. It is 11" high over-all, adds Provincial flavor to a kitchen. \$10 at Lord & Taylor, N. Y.



Swedish wall racks are made of steel wire with a white plasticized finish. You can buy the racks singly or in pairs with brackets, in three lengths. Single racks: 19¾", \$3; 25¾", \$3.50; 371/2", \$4 each. Elfa Shelves at Seabon, 132 E. 58th, N. Y.



Dishstand matches the wall racks above. You can also hang it on the wall, use it for books or potted plants. 173/4" length, \$3; 233/4", \$3.50; 311/2", \$4. Seabon.

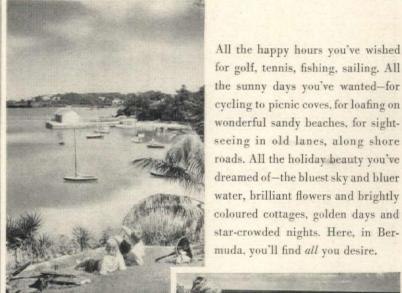


This steak platter is a simple circular trencher designed by Richard Hudson of birchwood. The slanted surface directs juice into a well. \$25. Stainless steel steak set, \$21. All at Abercrombie & Fitch, New York.





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Things you should know about new spring products



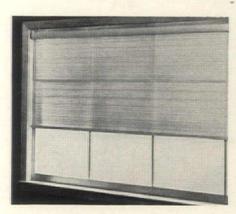
Textured plywood (Plyweave) a new wall finish, painted or used in its natural wood tones, may be applied in panels or cut into squares for a variety of decorating motifs. Standard (4' x 8') size panels have regular pattern and can be cut along this bead for invisible joining. Surface is extra-hard. M & M Woodworking Company, Portland, Ore.



Unusual painting tool (Fleet-Wing Wall Coater) incorporates in one brush qualities of a combination of painting instruments. Lightweight, 7" wide, it has a built-in reservoir that can cover a large area at one dip, doesn't drip. Bristles are locked in so they do not shed. \$3.69. Pittsburgh Plate Glass Co., Pittsburgh, Penna.



New wall lamp (Lytecaster) has 3-point adjustability. Light pivots to any position within an arc of 180°, may be raised or lowered by a counterweight pulley, and brought out from the wall by a telescoping brass stem. Funnel shade, 18" diameter, is of natural Scandinavian Aspenslat lined with off-white parchment. Light diffuser covers entire lower portion of shade. About \$35. Lightolier, Inc., New York.



Decorative window shade (Lattisshade) of woven basswood staves provides light control and admits air. Woven with wear-resistant cotton warp thread, moisture repellent, shade wipes clean with damp cloth. Colors are natural wood, walnut, gray, offwhite, yellow, green. 18" to 6' wide, 4' to 8' long, to order. About \$8 per window. Columbia Mills, Syracuse, N. Y.



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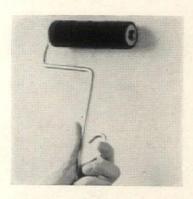
MECHANICS continued from page 83



Ventilating cupola has open louvers at sides which act to draw off air. Because it is pre-fabricated, anyone who can climb a ladder and drive a nail can put it up. An installed unit (21" x 21" x 26"), with the prancing horse weathervane, is shown. Cupola, \$33. Choice of weathervanes \$13.50 to \$17.50, additional. The Wm. J. Samco Iron Co., Kenmore 17, N. Y.



Chalkboards take a new form with "Rite-On Green" Sapolin paint. Applied by brush or spray, it transforms any surface into a chalkboard writing slate for handy notes and memos in kitchen, near telephones, etc. It comes clean with chalk eraser or washing and is an eye-restful green color. \$1.15 pt., \$2.10 qt. Sapolin Paints, Inc., N. Y.



Paint evenizer, a rotary contact painter, rolls paint onto the surface instead of brushing it in by friction. It smoothes the painted surface by picking up the excess paint. You don't need a tray or pan; just dip it into the paint can and roll it over the wall. \$1.19 a complete set. Refill discs, 49c. Products Engineering Co., East Orange, N. J.



Dial window thermometer (Remo-Set), a three-in-one instrument, gives highest and lowest temperature as well as present temperature. You reset it from indoors by just pressing a button. Weatherproof, beige plastic case, large open-face green dial, clear ivory figures, and graduations on dial for quick reading. 51%" diameter. Range, 60° below to 120° F. Price \$15. Taylor Instrument Companies, Rochester 1, N. Y.



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House & Garden March, 1952

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PHILIP WYLIE



EDWIN T. REEDER



MILO BAUGHMAN



DONALD WYMAN

IN THIS ISSUE: Philip Wylie, whose Generation of Vipers is a modern classic, writes about Florida living (page 116). Edwin T. Reeder, A.I.A., has designed Florida houses, theaters, and clubs for 20 years, is known for his use of color, texture, and pattern (p. 110). Milo Baughman, young (27) designer of Drexel's Perspective furniture, believes modern should be natural (p. 122). Dr. Donald Wyman, horticulturist at Harvard's Arnold Arboretum for over 15 years, authored two books, many articles (p. 180). ON THE COVER: House & Garden's spring color forecast: Bitter Green used with Cerulean Blue. Photographed by Herbert Matter. For shopping information, turn to p. 161.

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BY KLING

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New perspective on COLOR:

This spring, it's the light, bright look

To help you decorate with taste,

House & Garden asked 15 leading decorators and designers to give you their ideas on color

"A living harmony of tones, a harmony not unlike that of a musical composition." This is what Henri Matisse, one of the great colorists of our day, strives to achieve in his paintings. Yet even he admits that the solution is not always easy: "If upon a white canvas I jot down some sensation of blue, of green, of red-every new brush stroke diminishes the importance of the preceding ones." So Mr. Matisse must experiment until the colors balance as he wishes. And so, when it comes to redecorating your house, must you. Matisse, whose way with color is professional, admittedly has the edge on you, but this is no reason to give up. We all learn by example. In the event that you are contemplating the redecoration of your house, or even one room of it, House & Garden publishes in this issue the latest color ideas of 15 of America's top decorators and designers. These are the people who-thanks to their talent, training, intuition, and perception-are giving our age its aesthetic stamp, its particular look. Because of them, future historians may be able to look back at us and discern a physical appearance as characteristic as the gold and pastel rooms of Louis XIV. This kind of definition is always easier from a historical distance, but looking through our pages it is not difficult to observe a trend. The newest look is light and bright, in keeping with our new houses whose walls open optimistically to the landscape. It is bold, because our glass-walled rooms must compete more and more with nature. And practically speaking, it is available, because the palette of 24 House & GARDEN colors (based on the Rahr Color Count) is easy to find in everything from paints to pottery, thanks to the co-operation of 300 color-conscious manufacturers (see page 169) and 304 stores (see page 207). For more news about color see pages 91-109, 122-127, 142-143.



gests a white chintz with cherry-bark polka dots for curtains and upholstery, forget-me-not blue ceiling, and heliotrope carpeting.

DECORATE WITH COLOR continued

Here are color schemes from leading decorators visualized for you by House & Garden





Town sitting room with bold colors

Melanie Kahane likes

... orange, pink, and black-plus-white. She uses the first two as striped carpeting under a pink ceiling. Upholstery is tweed flecked with orange, black, white.



Country library in bright hues



Zelina Brunschwig likes

... persimmon-red, grays, and yellow-green. Against deep gray walls, pale gray ribbed carpeting, she suggests orange tweed upholstery. Curtains are a yellow-green flowered chintz.

MARVIN CULBRETH



i.

Living room in earth tones

William Pahlmann likes

... oyster white, Mustard, Driftwood. He uses a plaid that combines these three colors for curtains and a chair, picks up the Driftwood for another chair, the Mustard for carpeting. Deep oyster walls, pale oyster ceiling.



Lanai room with a quiet background

John B. Wisner likes

. . . gray-beige, white, and Bitter Green. In a glass-enclosed lanai room he uses gray-beige for walls, ceiling, and rug. Curtains and floor are white. For accent: Bitter Green sofa.

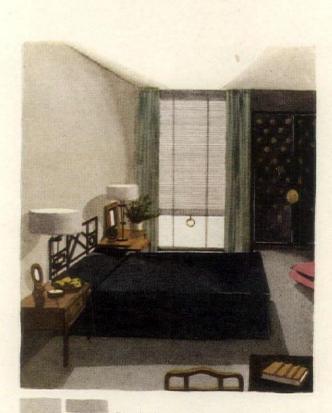


Ranch living-dining room in western colors



William Haines likes

... "natural" colors, beige, gray-green. He suggests a raw wood ceiling, polished brick floor, sand-gold walls, beige curtains. Against this background: eucalyptus chintz, gray-green accents.



City bedroom in pastels and bright accents

Tammis Keefe likes

... grays with cerise and turquoise. She matches the walls to a pale gray cotton carpet, adds an ink-gray bedspread. Turquoise and cerise point up this scheme.

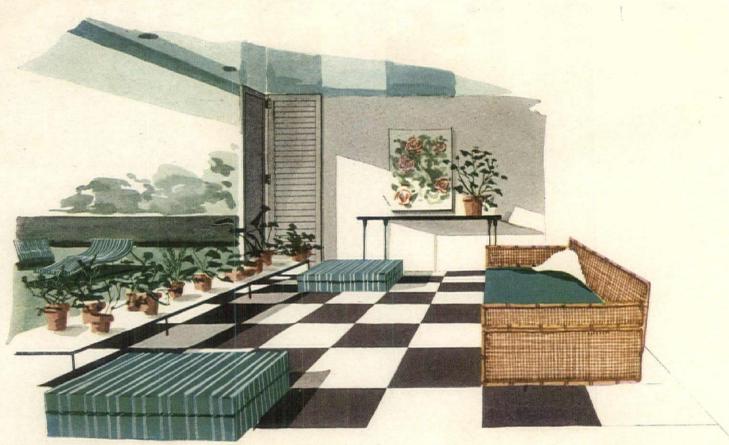


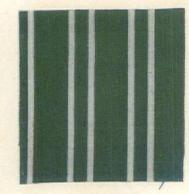
White dining room with sharp color

Stedman-Harris like

...lots of white with sharp accents. They suggest white walls, ceiling, curtains, and slip covers. Accents are in malachite green, magenta pink, royal blue. On the floor: Chinese matting.

Color schemes by the yard: new curtains and slip covers to freshen your rooms





Cerulean Blue and white bring the look of spring to a covered terrace A striped, sturdy cotton duck on the over-scaled ottomans and garden chairs links indoors with outdoors, is the basis for a classic black-and-white plus blue scheme. The sofa is countrified rattan or peel; floor could be terrazzo, rubber tile, marble or painted wood.

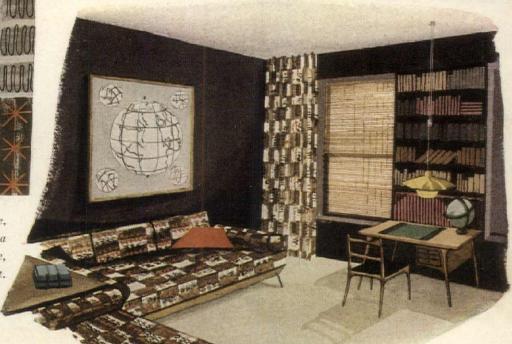
A romantic chintz creates a warm, countrymannered kitchen

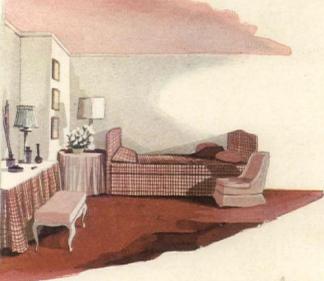
Use this delightful "still life" chintz (vegetables, straw baskets, fruits, and flowers) for curtains and chair to make a big kitchen inviting and cozy. Cherry, Carnation, and green dominate the print; walls and ceiling are refreshing Carnation pink.

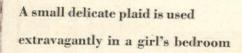


An abstract cotton print accents a dark color scheme

Touches of Nasturtium accent a dark color scheme, practical for a boy's room or a guest room. Fabric is a cotton crepe with dominant tones of Driftwood, beige, white. Try it with Driftwood walls, a pale beige carpet.







Carnation, Flame, and Terra Cotta on white are feminine, practical in a bedroom-to-grow-upin. Fabric is cotton and rayon taffeta, used for headboard, bedcover, and dressing-table skirt.



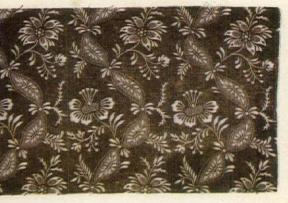




Modern cotton
patchwork brightens
a country bedroom

Blue curtains and Mustard carpet pick up colors from this bright medley of patterns whose small scale holds its place in a white-walled room. This lustrous cotton quilts well, is washable.

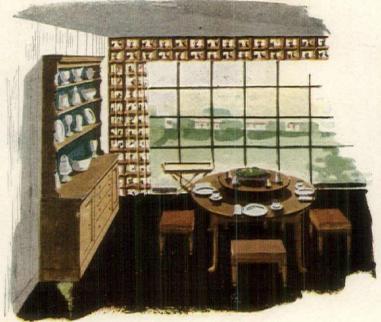
DECORATE WITH COLOR continued



A documentary fabric is new in a dark color for a study

Hot Chocolate brown, in a linen-rayon blend that looks like hand-blocked linen, is pitted dramatically against high-keyed blues: Cerulean Blue for carpet, Porcelain Blue for ceiling. White wall covering has brick design.







This pictorial cotton print makes much of a small dining room

The cozy feeling of this room is due in large measure to a sturdy, countrified cotton whose Pennsylvania Dutch-inspired motifs are pretty enough to frame. Benches echo fabric's warm Terra Cotta. Back of cabinet shelves is Cerulean Blue.





Cotton faille in greens and beige freshens a country bedroom

Against sunny yellows (Citron walls, Lemon Peel chair) this print is as feminine as traditional pinks and blues. Underlined by a Leaf green carpet, the total effect is as fresh as a summer garden. Its unobtrusiveness would please a man, too.



Nasturtium linen underscored by black enlivens a living-dining room

Heavy, crease-resistant Nasturtium linen lights up a neutral scheme, proves that a room can be practical without being dull.

Wall, ceiling, and sofas are in varying tones and textures of beige.

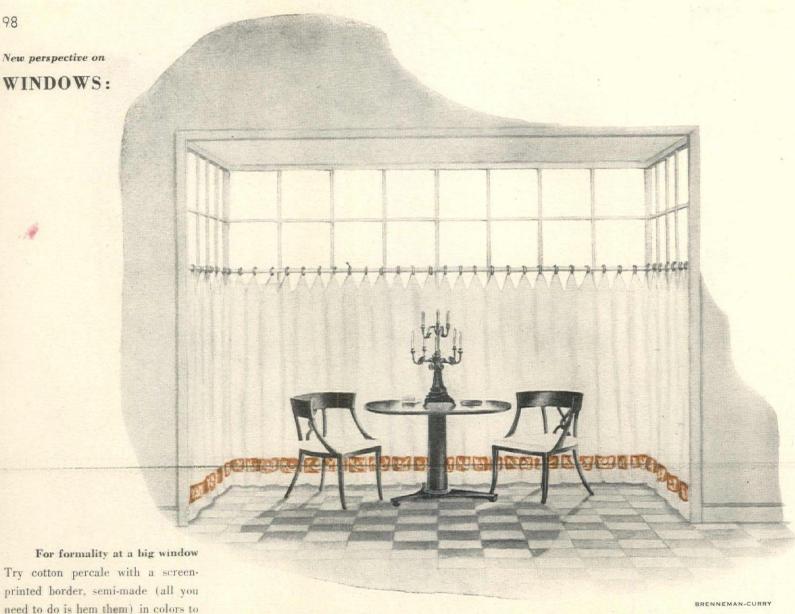
Blinds and chairs, lacquered black, are echoed in black cocktail table.

A good color scheme for a one-room apartment.

Shopping information, p. 165. Answers to color problems, p. 149.

New perspective on

WINDOWS:



Café curtains add color to your windows

Now they go to any lengths to add charm to your windows—

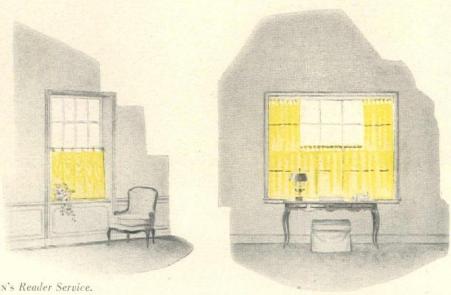
however long or short you have them, whatever you make them of, wherever you choose to use them

For a swag effect

These have deep scallops and fall in generous cascades. Their color (Citron yellow), fabric (taffeta or faille), and brass rings are formal even though they are only half length.

> Far right For a tailored look

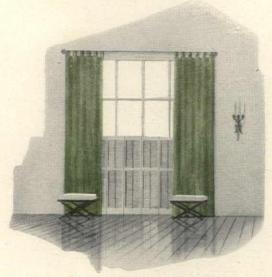
Use grosgrain ribbon self-ties to hang faille tiers from a wooden rod, painted either to match or contrast.



Shopping information page 190.

order. These have V-shaped tops, are 34 length and hang from brass rings.

For instructions on how to make café curtains, write House & Garden's Reader Service.



For a luxurious, custom look

These are made of fine wale corduroy, have self straps, and fall straight to the floor from a brass rod. You can buy them ready-made, in soft, pastel tints.



For a tall window

Three tiers of a modern geometric print can go right down to the floor in a casual sitting-living room. Make them with shoe-string self-straps, which attach to brass rods.



For informal coziness in a bedroom

These classic, half-length cottons hang from a narrow brass rod. You can buy them ready-made in a provincial print (brown, green or Sandalwood on white), in various lengths to suit your window.



For a small window

Why not make these of ninon sheer, with scallops at both ends? Designed not to flap about, they are pulled taut to attach to narrow brass rods and are cinched in at the waistline with a crisp grosgrain bow.



New perspective on WHITE:

hite used against white in many textures makes a one-room apartment seem larger

Against scrubbed-white walls, decorators Vincent Falasco and Howard Smith play up an antique French musical figure, crystal column lamp, white lacquered screen, black-and-white sofa cushions.



White is the basis of the light, bright look

Opposite

ff-white plus light makes a serene background for a superb collection of paintings and sculpture

When Philip C. Johnson designed this house, he chose off-white for the brick walls and plaster ceiling. Glass panels, pin-point lighting, and an automatic dimmer system, designed and engineered by Richard Kelly, control the light subtly. A Jacques Lipchitz bronze commands the fireplace wall.

White is a color of many moods. Its effect depends on what you put with it, how you light it. When you team white with beiges and grays, you have a one-color effect. When you tint white with a color, the walls have a warm glow. Daylight sharpens white walls, and lamplight casts soft shadows. Here is a collection of rooms which make a point of white. House & Garden forecast this trend in April, 1951. Some of these rooms are white to the core; others use white as a punch line. In every case, white walls silhouette the furniture, make the wood look mellower. There are as many textures of white as there are colors in the rainbow. White can be as sleek as tile, as frothy as meringue, as opaque as milk glass, as waxy as an Easter lily. It is not only a safe color but a magic one.





WERNER STOY, CAMERA HAWAII

Lhree values of white

give this Hawaiian living room a light-struck look,

set off the Chinese teak furniture

Opposite

White plus green

is a classic team

for a country living room

Decorator Frances Elkins painted walls and ceiling white in Mr. and Mrs. Paul Winslow's, Monterey, California, house, designed by the late David Adler. Comfortable sofas and chairs are covered in green-and-white woven cottons, large and small in scale, and underlined by hand-woven rugs. The shaped valance is outlined in green. Bouquets of bright flowers are used as color accents.

The walls of Mrs. William Worthington's living room, designed by Damon Giffard of Robert Ansteth, Ltd., Honolulu, are citron white, Shell-white chairs contrast with teakwood pieces; sheer white curtains filter sunlight. A sepia drawing by Madge Tennant, a whaling bucket filled with branches, and a ceiling of genisaro wood contribute Hawaiian flavor. Green double cushions are placed Japanese fashion in front of the raised hearth.



L ink-white walls and ceiling

blend with romantic flower-market colors

in a New York apartment

Against walls and ceiling the color of white face powder, Mr. and Mrs. Donald Stralem use masses of mauve pinks. A flowered pink chintz is quilted on the armchairs. Lime green and mauve cushions pick up the tones of the Matisse odalisque on the wall above the sofa.

Opposite hite creates a soft background

for a collection of antiques

In his New York house, dress designer Omar Kiam painted the living-room walls white, used creamy beiges, browns, and grays in the furniture and carpets. He framed the fireplace with two panels of a Coromandel screen.





The light, bright touch in entertaining

A hot fish dish served over a candle warmer

Because Mrs. Harold
Brooks believes that hot
food must be served
really hot, she has it
brought to the table
simmering over the small
flames of a candle warmer.
Her food is delightful,
and so are her musical
evenings, when celebrities
entertain for themselves
and the other guests.
For a few of Mrs. Brooks'
favorite recipes,
write to House & Garden.

Opposite

Frozen dessert served in a flowerpot

Climax of many of Mrs.
Edgar Leonard's parties is
the surprise shown
opposite. It is ice cream
served in flowerpots,
the surface dusted with
chocolate. Flower stems
are protected by
silver paper so that, when
removed, bouquets are wearable. After dinner
Mrs. Leonard's guests
often dance or
play cards.



TOM LEONARD

Baedeker for 1952

PARIS, of legendary perfection in the spring, offers a festival of twentieth-century arts in May ROME, the ancient, fountain-studded city of the Popes, has a frisky new bohemia

Everybody knows that Paris is perfect in the spring. This year, along with the blossoming chestnut trees in the Luxembourg Gardens, the acacias in the Bois de Boulogne, visitors will find an impressive festival of 20th-century symphonic music, opera, ballet, drama, art, and literature, sponsored by the Congress for Cultural Freedom. At the Champs-Élysées Theatre in May the festival program will include performances of Alban Berg's opera, Wozzeck, Virgil Thomson's Four Saints in Three Acts (libretto by Gertrude Stein), and new ballets to music of the French composers George Auric and Henri Sauguet. Igor Stravinsky will appear to conduct his own scores; and among the participating groups will be the Vienna State Opera, the Vienna Philharmonic Orchestra, the Chorus and Orchestra of the Academy of St. Cecilia in Rome, the Conservatory and National Orchestras of Paris and the New York City Ballet Company. The most recent developments of the Parisian art world may be viewed at such cultural outposts as the Galerie Maeght, 13, rue Téhéran, where you will find the work of such established masters as Miro, Giacometti, Braque, Arp, and Chagall, as well as the less-known abstract sculpture and tapestries of Adam; Galerie de France, 3, rue du Faubourg-St.-Honoré, where the cubistically dotted paintings of Viera da Silva may be seen; Michel Tapié's gallery on the rue de Lille (he is a descend- (Continued on page 166)

Under the ancient cupolas an intense and vigorous group of artists has helped revitalize Italian culture. Their fantasy and jubilant disorder have moved the geographical center of bohemianism from the Left Bank to the Via Margutta. But their more lasting contributions may be seen at L'Obelisco, a gallery at Via Sistina 146, and through the art dealer, Gaetano Chiurazzi. To categorize roughly, there are in the abstract contingent such painters as Afro, Corrado Cagli, Giuseppe Capogrossi, Angelo Savelli, and Alberto Burri; such sculptors as Mirko and Pietro Consagra. Outside of the abstract pale, you will find the young painters Vespignani and Muccini, the communist Guttuso, and the sculptor Fazzini; while in the surrealist camp there are Lepri and Clerici. Co-existent with the Italian artists is just about the finest group of artisans and designers in the world today, and you can find the work of some of them in La Rinascente, a Roman Macy's on the Piazza Colonna; in the shops of Richard Ginori (the main one is at Via del Tritone 177); and at Myrycae, Via Frattina 36. Prominent among the designers are Gio Ponti, Carlo de Carli, Ico Parisi, and Carlo Mollino (their furniture for an American manufacturer may be seen on page 134). Other names worth remembering as you look at the Italian handicrafts are Cesare Lacca, Pietro Maffeis, Guglielmo Pecorini, Luigi Fontana Victor Cerrato. Fasco Martini, and Nino Ferrari. (Continued on page 175)

LONDON, blossomy and green beyond belief in spring, has a lively theatrical season coming up

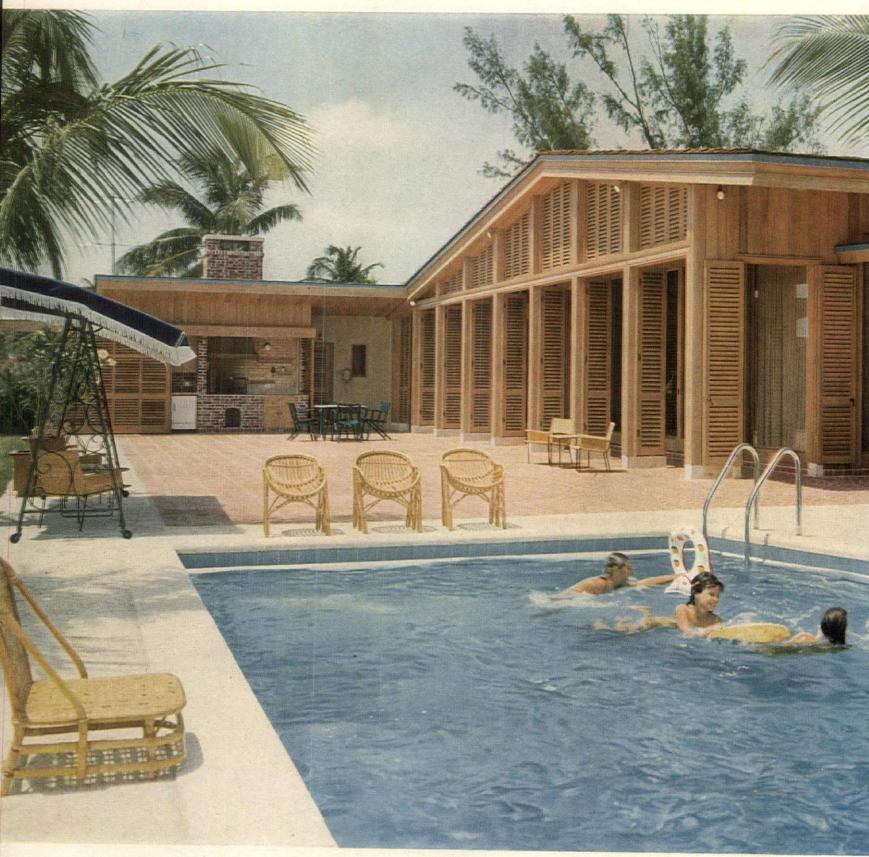
The British Capital this spring has benefited from last year's face-lifting for the Festival. Besides a general freshening, it has acquired such permanent features as the New Tudor Gardens at Hampton Court, The Royal Festival Hall, an auditorium of acoustical notability, and a new housing community at Poplar in the East End. Art critics during the past few years have discerned a British artistic renaissance. You will find evidence of it at the Hanover Gallery, 32A St. George Street, Hanover Square, W. 1, in the forceful, and at times, awesome paintings of Francis Bacon, in the cubistic metal sculpture of Reginald Butler; at the Lefevre Gallery, 30 Bruton Street, W. 1, in the elegant abstractions of Ben Nicholson, the poetic, softly-colored figures and landscapes of Robert MacBryde, the Picasso-flavored figures of Robert Colquhoun, the sculpture of Barbara Hepworth; at the Redfern Gallery, 20 Court Street, W. 1, in the shimmering, imaginative water- (Continued on page 175)

Opposite

A mixture of glasses in the Roman style

For lunch on his tiny terrace above the Via Bocca di Leone, Max Harari mixes different colored glasses in the Roman tradition. Dominating the roof-scape in the background is the Church of the Trinità dei Monti.





RUDI RADA

Playground of a Miami Beach house, this terrace combines all the things that people go South for: sun bathing, swimming, and poolside entertaining.

Open to the soft, tropical breezes, the house overlooks sunlit Biscayne Bay.

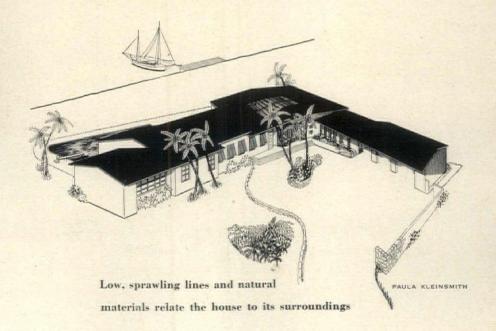
Louvered walls make this house more livable

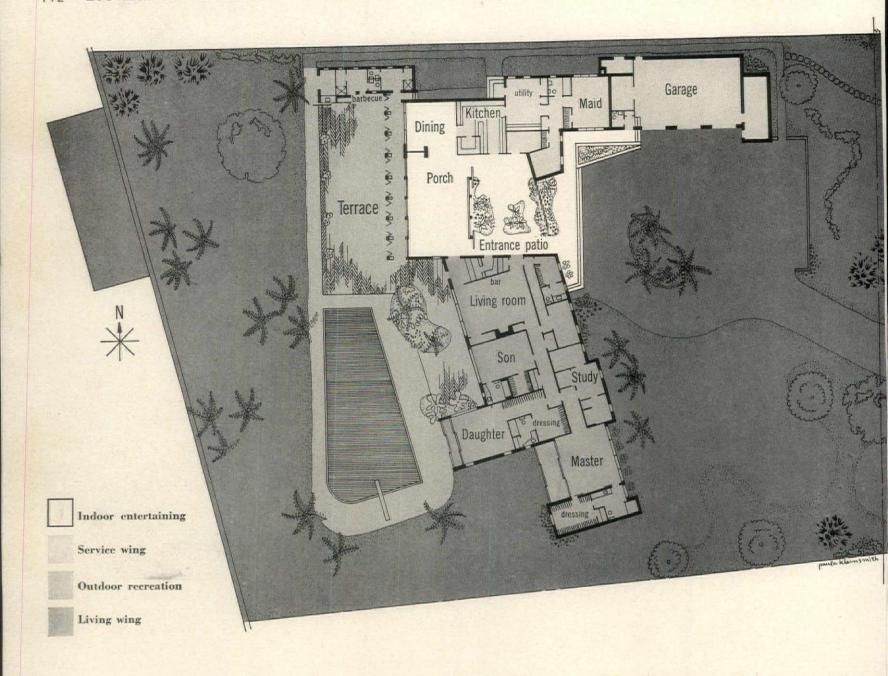
• These well-shuttered walls solve hot climate living problems; they welcome trade breezes, cut off the sun, protect against tropical storms

Huge stepping stones of concrete lead from gallery to pool, creating an arresting motif

Pattern, used to its utmost in this house, contrasts discs, herringbone brick, and the slatted design of louvers. Beyond, one of the cabañas on wheels made of wrought iron and canvas.

In sun-drenched Miami Beach, the main object is to spend a maximum time out-of-doors, yet be shaded from the sun. While you want to be cooled by every passing breeze, you must also be protected from sudden changes of weather. This house, designed for Mr. and Mrs. Samuel Friedland by architect Edwin T. Reeder, does all of these things besides taking advantage of more than the usual share of tropical greenery and blue water. Facing Biscayne Bay is the louvered gallery you see on the opposite page, which protects it from storms and keeps it deliciously cool. The house (see sketch below) is long and luxurious and includes a large drive-in court, a playground terrace, and a glass-louvered garden patio. All the main rooms of the house open onto this patio, which also serves as an entrance. An open, screened section in its roof lets in sun and stars and, thanks to a natural law of suction, draws off hot air. Large-scaled tropical plants give the feeling of being outdoors. On the terrace side, the living rooms and bedrooms have entire walls of sliding glass panels shaded by a louvered outrigger. Each bedroom opens onto its own garden plot and, beyond it, to the pool. Brick, local woods, and stone, all of which require a minimum of refinishing, give contrasting exterior textures which will improve with age. The house is completely air-conditioned with zoned controls so that one or more sections can be closed off. The color scheme is brick and coral pinks, deep tropical greens, and natural wood tones.





• The plan for this warm-weather house sets forth a three-point program: family life, enjoyment of nature, easy entertaining

A family of four (parents, 20-year-old son, and 11-year-old daughter) get maximum pleasure out of this house. As all of them enjoy privacy, every bedroom has its own terrace, dressing room, and garden plot. Mr. and Mrs. Friedland can also retreat to their own study in the master wing. The all-important outdoor life is served by terrace, swimming pool, barbecue, and movable cabañas. To cope with large parties, there are sliding glass walls which can merge patio, porch, living room, and terrace into one generous space. Placed near the center of things, kitchen, pantry, and bar are convenient to in- and outdoor entertaining.



Corner of the lanai opens on the left side to gallery and pool, on right side to barbecue. Sliding glass walls, here drawn back and covered by casement curtains, can reconstitute this section as a room. Green floor echoes outdoors.

Furniture combines traditional and tropical;
 service quarters are built for workability



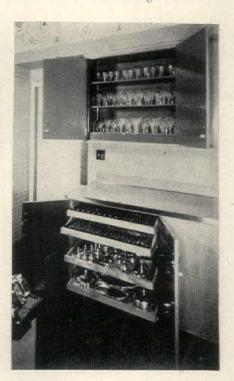
The dining room has a traditional table, antique canecovered French chairs. Small-scale tiles around the niches, split reed panels carry out the general patterned feeling of the house. Haygood Lasseter, A.I.D., was the decorator.



The garden patio is used for casual meals and takes party overflow. It has an open roof, is planned on an outdoor scale. Huge tropical plants include the flowering ginger which is shown in the background.



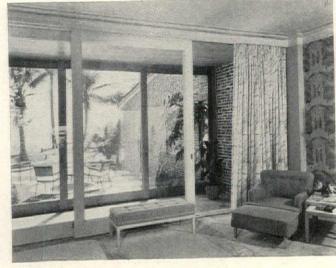
The kitchen has facing counters, the left-hand one incorporating a double range. At right angles, a pantry-like extension gives complete serving and washing-up facilities. Floor is medium blue rubber tile. Overhead and base cabinets are natural Korina wood outside, deep blue inside. The tile dado is blue and white.



The pantry section of the T-shaped kitchen has Korina wood cabinets, builtin conveniences such as meat grinder in foreground, shelves for flat silver.

•Oversized louvered shutters are completely maneuverable, fold back or down with equal ease, give the feeling of cool indoor space



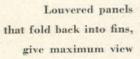


Sliding glass walls in the master bedroom roll away to make it part of the outdoors, pull shut and can have curtains drawn over them if the parents want privacy from noise and glare of swimming pool.



Glass panels screen patio, admit light and air

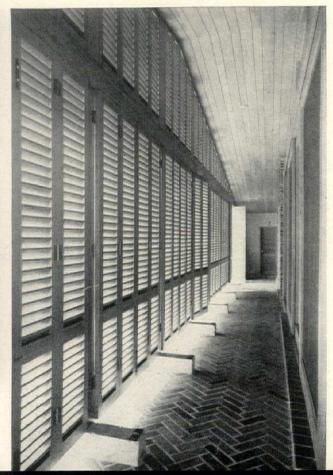
Seen from inside at left, the patio is the place where guests arrive and cocktails are served. It is lighted from top and side by an open screened ceiling and fluted translucent glass panels. The latter are seen from the entrance court in the picture at the far left.



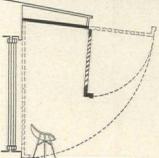
The problem with most shuttertype blinds is what to do with them when they are not in use. The two photographs at right show how it can be solved. House-high, these panels are mounted on piers of stone, fold back vertically into fins. Individual slats can be adjusted to any angle of sun. Louvered screen as a whole forms an outer wall for this side of the house.



RUDI RAD







Half of this outrigger sunshade folds down for light control, all of it folds for storms

Cantilevered and double-hinged, the overhang which shades this terrace can do two tricks: the louvered section can drop at right angles as an adjustable sunshade; or the whole canopy can come down like a flap to form a hurricane wall over the window walls. The structure creates interesting shadow patterns which complement herringbone design of outsize (17") brick paving.

My house in Florida,

or how to cope with termites, weeds, insects, and snakes

by Philip Wylie

ur lot was an acre of pine and palmetto and an acre of live oaks, weeds, vines, cabbage palms: jungle in short. Its elevation was 20 feet, which is about the summit in Dade County, in South Florida. The sea lay 1,000 yards to the east, the glades and swamps a few miles west. We wanted a house there-we three, my wife, my teen-age daughter, and myself. We wanted our own rooms, places we could leave littered by living. But we wanted, also, a place where we could entertain that could be kept neat, if not immaculate. We wanted it all for the lowest possible cost but we were willing to pay for durability. Durability is important. Too many South Florida houses were pretty when they were new a year or two ago, but now-the paint has faded, the stucco has peeled, the metal has rusted or corroded, there are termites in the floors or even in the furniture, hurricanes have ripped off a porch or a roof, planks have rotted, glue has come unstuck, screens

have stained the walls, plaster has fallen, and they are nothing but dumps. What our architect Marion

"We keep a few pet spiders . . ."

I. Manley supplied, as a glance at the floor plan (page 118) will show, was three little houses connected by a porch. In one of these small structures is our daughter's bedroom, a bath, and a guest room. Close the hall door to the porch and it's shut off from the rest of the house. Opposite, in a still smaller edifice,

is my workroom, study, office, or atelier—whatever authors write in. The remaining structure has a single upstairs room, the master bedroom; it is built over a carport that contains a small workshop. In this building, also, is the living room, the dining alcove, and the kitchen. A

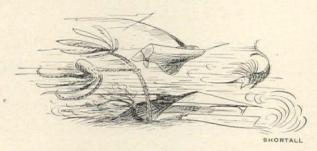


"It's always June in Florida . . ."

tool shed makes use of a wall designed to hide the clothes reel, garbage cans, electric meters, and other such utilitarian items.

It will be seen that we like individual privacy. Too much modern home design (we think) may be flexible but has all the privacy of a camp for displaced persons. Our teen-age daughter liked to entertain but we didn't always want to share her guests. We couldn't afford a living room just for her—so her bedroom is,

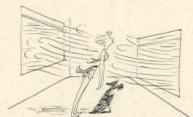
actually, a sitting room with beds that make deep seats suitable for listening to bebop or gazing at TV. Or studying ensemble. I work at home and writing is hard work, concentrated work. Interruptions are as welcome as air raids. When I close my door, I'm alone in the section of the house I inhabit. My wife also enjoys being by herself and our master bedroom, the only room on its floor, allows her that simple pleasure. I am



"Come hurricanes, a good roof is security . . ."

perfectly well aware that this liking for solitude will be regarded as peculiar by the average citizen who, these days, thinks life is one long jam session and can't stand himself by himself. But we three are able to bear the strain and even seek a chance to be alone, now and then. We told our architect about it and she incorporated privacy within the walls of our house. It is a house built of concrete block, of brick, and cypress exposed, unpainted. Outside walls not covered with brick or cypress have been stuccoed and painted a hue chosen to fade without taking on a leprous look. The downstairs floors, terrazzo, rest on a thick concrete slab and all fittings come through tight so the three-foot air space beneath is hermetically sealed and the smallest fire ant cannot find its way in from below. The roof, on heavy, paired, boxed rafters, has a thick cover of Cemesto for insulation against the sun and for weight—against the days of extreme wind. There are two fireplaces which may be in service for 30 days one year and not at all the next.

Here and there on a wall, we've used wallpaper; in 15 years of South Florida living we've never had trouble with the best grades, though some say it's not practical. Our window screens are plastic and our porch screens, copper. Iron and plain steel fall apart like sugar, down this-a-way. Much of our furniture is cast aluminum. For the rest, we've bought nothing



that couldn't be used on a yacht—a lesson we learned years back when the hot, humid, (Cont'd on next page)

"The usual object is to keep cool . . ."



"We built of concrete block, brick, and cypress . . . bought nothing that couldn't be used on a yacht . . ."

MY HOUSE IN FLORIDA continued

salty, Caribbean air caused a lot of pieces by noted manufacturers to warp crazily and come apart oozily. After that, I asked for a guarantee; once, I even soaked a chair frame in Biscayne Bay—just to be sure.

Bugs get in. South Florida isn't part of the tropics geographically; it's a few miles north of the



"Mold grows even on your clothes . . ."

line. But the warm, surrounding sea makes it tropical from the flora-fauna standpoint; indeed, Greater Miami is the first modern, western-world metropolis to be built in a tropical climate. Sand flies come through the screen mesh unless the screens are sprayed or painted with

dope. We keep a few pet spiders-spiders the size of a coffee cup-to deal with miscellaneous insects. Those spiders are harmless. We keep a supply of Aerosol "bug bombs" for the further, almost inexplicable visitations of vermin. Scorpions can come up drains but they are slow and easy to dispatch.

We have floodlights. They make the lawn pretty at night and aid guests in the matter of parking. But here, in what used to be a jungle hammock, they also enable you to see your lawn clearly as you go out in the evening to sit on the terrace beside the lily pool. It is useful to see. Things picked up in the dark can have scorpions on them, as I've learned-the hard way. Mrs. Wylie, out feeding birds, all but stepped on a rattlesnake dozing in our grass. At night, the coral snakes come out too, I am told-though I've never met one. I also am told they don't bite, unless you handle them.

We know precisely how our house was poured into its rock ditch foundations and just how much



"An alligator in the swimming pool . . ."

steel was imbedded in concrete "beams" that hold the

(Continued on page 164)

Three living wings with connecting porch can be closed off or joined for family entertaining



Above

Author Wylie's private work room

Situated at end of a wing for seclusion, study has bricksheathed wall, a raised fireplace. Zebra skin and rug hassock, trophies reflect personal tastes.

Room for a teen-age daughter

Separate wing was planned for the Wylie's daughter who enjoys watching TV and listening to beloop with her friends. Beds do double duty as lounge seats.





Below

Floor plan of three-in-one house designed by architect

Marion I. Manley

Plan shows how each unit opens or closes separately from porch. Master bedroom with stair well (bottom of page) is built over carport, utility room. Main floor contains living room, dining alcove, kitchen. Materials and furnishings were chosen to withstand hurricanes, dampness, insects, rust.

Kitchen

carport



and dining alcove

To fight mildew an

Family living room

Left

To fight mildew and let in air, the awning-type windows can be left open. Exposed beam ceiling is painted aquamarine blue; end wall is dark purple.

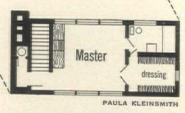
RODNEY MCCAY MORGAN

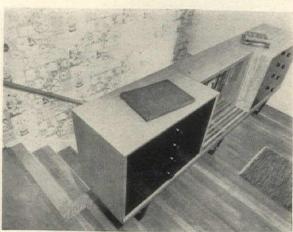
Right

The porch is a connecting screenway

Copper porch-screens filter the prevailing southeast breeze, are resistant to insects, rust. Porch roof overhangs to cut off summer sun, admit maximum warmth from the winter sun.







Bedroom storage cabinet forms rail for stair well



Mrs. Wylie enjoys privacy in their large bed-sitting room

In furnishing this room, the Wylies chose cool textures, woven straw floor covering. Highly personal taste gives the room an air of rest and comfort. Cross ventilation pulls in the constant, cooling southeast breezes.

French Leave,

or why Parisians leave town



Couturier in a mill

Christian Dior

M. Dior's country house in an ancient mill at Milly, near Fontainebleau, is furnished with regional antiques to preserve its character.







Composer in the vineyards

Francis Poulenc

M. Poulenc's vinecovered house is surrounded by vineyards and furnished with family heirlooms. With the French, as with their verbs, there is always the exception to the rule. In her latest novel, The Blessing, Nancy Mitford writes about a Frenchman who can't bear to leave Paris for the country. He would seem to be the exception if we are to judge by the seven Frenchmen (and one Frenchwoman) -all luminaries in the arts-who are presented on these two pages in their out-of-Paris habitats. Unlike Miss Mitford's hero, they not only like the country, but some of them find it virtually indispensable to their creative lives.





Dress designer in a château

Jacques Fath

Jacques Fath, latest owner of the 15th-century Château de Corbeville, has installed modern furniture as well as a swimming pool.





Portrait painter in the suburbs

Van Dongen

Next to painting beautiful French women, M. Van Dongen likes best to work in the kitchen garden behind his home at Garches.



Writer in leafy seclusion

Georges Duhamel

M. Duhamel, poet, novelist, playwright, lives and writes in this old house at Valmondois.







Actor in a hunting lodge

Sacha Guitry

M. Guitry lives in the Château de Ternay (formerly Louis XV's hunting lodge) at Fontenay-aux-Fleurs, near Versailles; dines on the iron table (left).



Actor in a houseboat

Jean Marais

M. Marais, best known to Americans for his work in Jean Cocteau's films, lives snugly on a craft moored in the Seine, second one in the photograph below.



Actress in a tugboat

Jany Holt

One of her country's most popular stars, Mille. Holt enjoys all the comforts of home, including a telephone, in her remodeled tug (foreground right), moored in the Seine ahead of Jean Marais' houseboat not far from the bridge at Neuilly.



Here begin six pages of new furniture by Drexel with correlated fabrics, carpets, and accessories.

Furniture with a new perspective

Some people's minds are like cameras; they can picture the kind of rooms they want and assemble them without a qualm. But a great many people distrust their own taste. They can choose a few pieces but can't fill in the background. This is where the new Perspective group comes in. You'll find everything from sofas to bedspreads in colors, textures, and designs which go together. The group is named Perspective for the furniture that inspired it. Designed for Drexel by Milo Baughman, this furniture has restrained modern lines and mixes well with traditional or modern accessories. It is made of mindoro, a Philippine wood which has unusual graining and is soft mink-brown in color. Furnishings in the group draw their colors from a basic palette (11 colors including House & Garden's Leaf, Avocado, Terra Cotta, Sandalwood, Driftwood, Mustard, and Nasturtium). The Perspective idea gives you endless combinations to suit individual tastes-and all at reasonable cost. To show you how well correlated the palette is, House & Garden set up Perspective room schemes in a ranch house at Pound Ridge, New York. These rooms are easy to run because the furniture resists stains and scratches, the fabrics don't show dirt, the carpets camouflage footprints. You can assemble your own scheme based on Perspective at any one of 90 stores across the country; write to House & GARDEN'S Reader Service for the name of the store in your locality.

70 new pieces

This simple, well-scaled modern furniture is made of mindoro wood and finished to resist heat and alcohol stains.

5 fabrics

For practicality, the fabrics have a textured effect in weave or in print so dirt does not show.

You'll find tweedy upholstery fabrics and easy-to-match repeat patterns with a three-dimensional look.

20 lamps

You reach into Perspective and draw out the right lamp for any room, from a variety of styles including floor and table lamps and pin-ups.

3 starter sets

All the earthenware and china in Perspective is doubly useful because you can use the saucers for ash trays, the pitchers for flowers. Glasses designed to go with these are easy to grip and won't tip over.

36 pictures

Ready to hang on your walls are framed serigraphs ranging from a modern Mondrian print, opposite, to a 17th-century playing card. All point up Perspective colors.

18 ceramics

Accessories to complete your room schemes have unusual contours and designs.



Outdoor colors and textures are easy to live with indoors





lively color accents. "Montage," an abstract design of leaves, is used as curtains in the living room, right. The iron lamp has a cylindrical Fiberglas shade. French tarots (playing cards) inspired the pictures. Ceramic dishes hold cigarettes, candy. The chest, 52" wide,

321/2" high, holds serving pieces and linens.

The warm wood tone of the chest will take

Tweedy fabric in Driftwood, Mustard, and white covers a sectional sofa. You could use the plain beige basket weave on another chair, and the ceramic footed bowl for flowers. The gray-beige floor lamp has adjustable lights.



Living room with a new perspective



Breakfast begins in the kitchen which repeats the colors of the living room.



Chores are done in short order, so housekeeper has time for marketing.



Easy upkeep furniture means more free time.



Perspective solves the problems of a typical ranch-house living room. Since one wall is mostly window, the room is linked to the outdoors with earth colors and brisk textures. Floor-to-ceiling curtains add pattern and height, can be drawn for privacy. On the long wall, a pair of sofas is flanked by cork-top tables. Nasturtium armchairs complete the conversation group. Gray-beige carpeting is the texture of tree bark, does not show footprints.

A neat-and-tidy design of "Symbols" could be used as café curtains (see page 98). In the living room, above, this chair pulls up to television or dining table. Notice how well Perspective mixes with the traditional fruit print.



FURNITURE WITH A
NEW PERSPECTIVE
continued



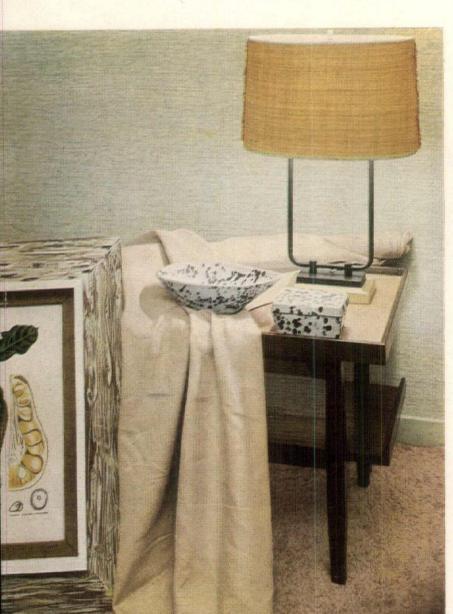
Instead of hardware, the chests have recessed drawer pulls, are easy to clean.



Cosmetics go out of sight when you close the lid of this dressing table.



Telephone fits on a shelf of swinging night table.



HAANEL CASSII



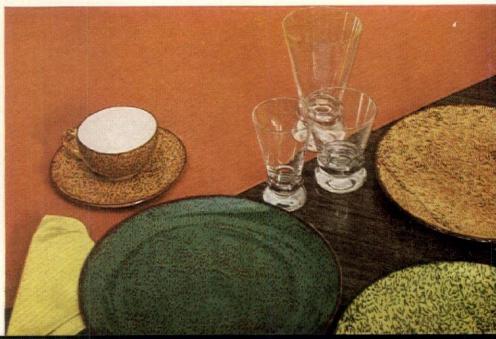
Bedroom with a new perspective

Practical materials and space-saving furniture key the bedroom above. Chenille bedspread (ready-made) requires no ironing. The Celanese ninon curtains with a hand-screened design of horses are washable. In the headboard of the bed, you can store extra linens and blankets. The night table swings out on casters, so it is easy to reach and clean. The small table encloses a make-up compartment and has a mirror in the top.

Textures come first in this room scheme; they help to create a sense of space. Begin with grasscloth texture on the walls, a clipped cotton rug. Use the plain textured fabric for curtains, tailored bed covering. Add cork-top table, "Dalmatian" cigarette box and dish, lamp with Madagascar straw shade.

Texture on the table

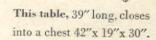
Mix earthenware in a spatterdash pattern on Nasturtium, Mustard, Leaf green grounds. Your cloth could be Terra Cotta, napkins Mustard yellow. Three sizes of tumblers will serve everything from juice to highballs.

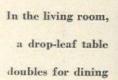


Tables with a new perspective



Breakfast in the kitchen saves many steps. The drop-





Before guests arrive, raise the leaves of the table and set it for lunch in the corner of your living room nearest the kitchen. On it, use the Perspective Homespun pattern in china, a raised design that looks like woven fabric on plain white. Because of the unusual shape of the soup bowls, you could also use them to serve snacks at a cocktail party. Mustard yellow mats are lively accents on the table.



Shopping information on page 186







Stone walls support apple trees, frame the annual borders and rose garden beyond

How to terrace a hillside

A house at the foot of a steep hill is at a double disadvantage. (1) It is hemmed in by the hillside; (2) its garden is constantly in danger of being washed away by erosion. This challenge was adroitly solved by landscape architect Mary Deputy Lamson in the case of the De Witt Ter Heun's garden in Westchester County. The hill's base was straightened with minor grading, dogwoods planted fifteen feet up the slope. Low native-stone walls replaced steep banks, opened the view to an old apple orchard, served as a retaining protection for the terrace and house foundations. Along the hillside base, large flat junipers were set out. Between them areas were planted with bulbs and ground covers of cerastium, Vinca, Sedum, myrtle. The perennial garden, connecting flower terrace and green path, was enclosed by shrubs and broad-leaved evergreens to screen out work buildings. This over-all plan opens up vistas, checks soil loss, adds to the Ter Heuns' enjoyment of the view.

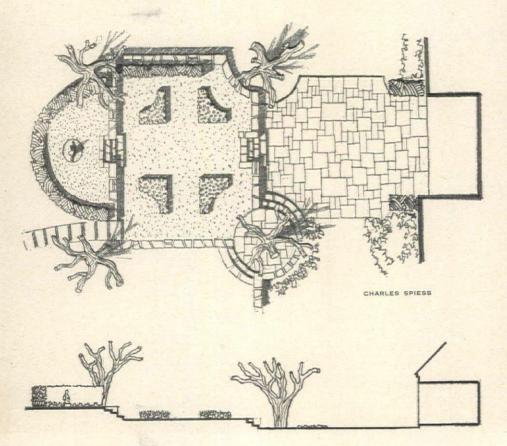
Opposite

Masses of bulbs give color in spring, are followed by brilliant summer annuals in parallel beds.

TERRACE A HILLSIDE continued



Stone walls instead of banks re-created this small semicircular plot, making it a focal point of the garden. Reached by steps above the paved terrace, its tranquillity is reflected in a pool backed by yews. Fountain group of ducks by sculptor Paul Rudin.



Eye view of garden section, starting from porch, right, shows how new grading opened vistas extending from paved terrace to patterned green garden bank, to pool garden (see picture above). Apple trees with circular bays act as accent points. Cross-section sketch, after grading, shows 18" rise between two levels at far end. Before, rise was 3' at the end near house.



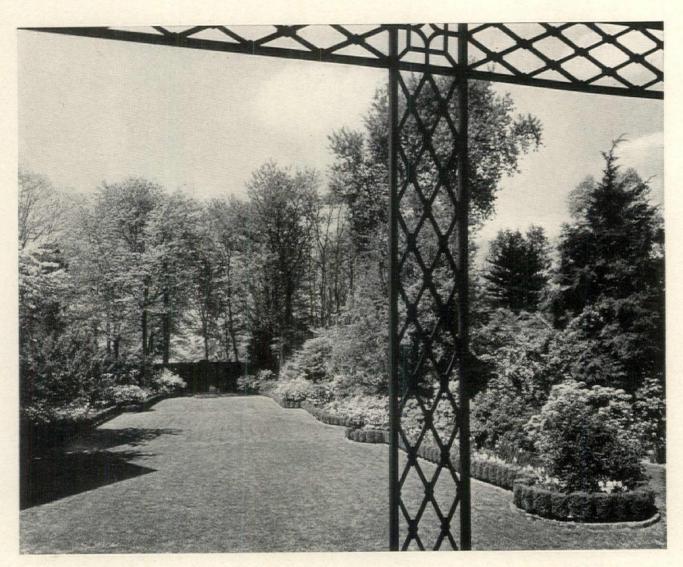
KERTESZ



Three terraces at different levels soften the base of the hillside

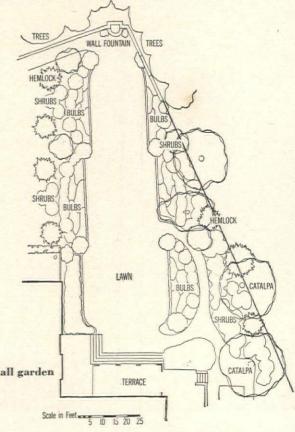
Opening up tight, narrow spaces and breaking the monotony of line, Mrs. Lamson used textured stone in parallel and circular patterns. Geometric flower beds and border plantings of dark green evergreens give variety and color. In late May, pink and white flowering shrubs and trees extend the garden up the slope, create an illusion of distance between house and hill.

Your garden is your private world



Trees shield this garden from its neighbors, give an air of seclusion

The odd-shaped plot shown in plan at the right was a difficult piece of land in which to create a spacious garden but landscape architect Frederick W. G. Peck designed a tapered perspective to give the illusion of greater length. Trees along its slanting boundary were thinned to make room for tall hemlocks, evergreen rhododendrons which provide a green screen the year-around. Large shrubs of Azalea indica alba, covered with glistening white flowers in spring, emphasize the changing perspective, as does the brick edging backed with neatly clipped evergreen box. Yellow and white daffodils carry your eye to the distant wall fountain. The owners of the garden are Mr. and Mrs. Ernest C. Savage of Chestnut Hill, Pa.



A diminishing perspective adds to the size of this small garden

Painted brick walls create a hideaway garden on a main street

Directly off busy Germantown Avenue in Chestnut Hill, Pennsylvania, Mrs. Arthur E. Newbold, Jr.'s garden has a feeling of remoteness thanks to its encircling wall. To break the monotony of the wall top, the gates are arched. The one through which you enter from the street is tightly closed with a wooden door. This door opens on a riot of color. Brilliant coral azaleas are echoed in coral geraniums planted in big jars. Rising above are pink and white dogwoods. Pink, yellow, and maroon tulips fill the border beds under the wall, whose old pink brick shows through weathered yellow-tinted paint. On the terrace, brick inserts vary the effect of random flagging. Frederick W. G. Peck was landscape architect.



High wall, tight gate give an air of quietude



New chapter on ITALIAN DESIGN:

Gio Ponti is architect, author, designer, editor.



Carlo de Carli teaches and practices architecture.



Ico Parisi specialized in construction of airplanes.



Carlo Mollino has written books on architecture.



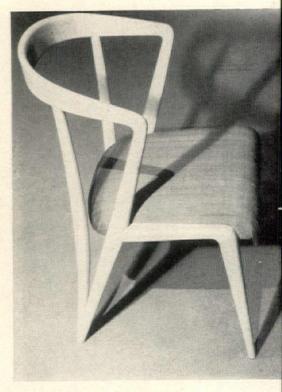
Bertha Schaefer is the only American in group.

This new American furniture shows a fine Italian hand

Heralded first by House & Garden in 1947, the 20th-century renaissance in Italian design is gathering momentum.

Based on a sculptural feeling, this collection of Italian-inspired furniture makes advoit use of new materials

In the 1920s, Swedish modern was the big news in furniture design. In the 1950s, it is the Italian designers who are in the spotlight. Newest chapter in the story: an American manufacturer, M. Singer & Sons, recently invited four Italians to create the furniture you see on these pages. The result is handsome and pace-setting. Because most of these men were trained as architects, their approach is fresh and fundamental, with no pandering to surface decoration. In some of these pieces building materials are used. Brass sheathes the points of hard wear. Forms have an interesting naturalism. Where one form intersects another, it is modulated as subtly as sculpture with slight broadenings and taperings that contribute grace as well as comfort. Walnut, for centuries a favorite with Italian craftsmen, gets a new lease on life. Combining solid pieces and veneers, it is waxed to preserve the original color. Cocktail table tops are made of unbreakable glass or of travertine, a textured building stone. There are several floating pieces which can be suspended from wall or ceiling to conserve a room's floor space. The Italians responsible for this exciting departure in designing are almost all familiar to Americans from the "Italy at Work" show which House & Garden published in its December, 1950, issue. Working along with them is one American, Bertha Schaefer, whose own designs and backgrounds complement those of her Italian colleagues.



Modified captain's chair designed by Bertha Schaefer

As a side chair or for dining, it has comfortable foam-rubber upholstered seat, easy flow of line from back to seat to leg.

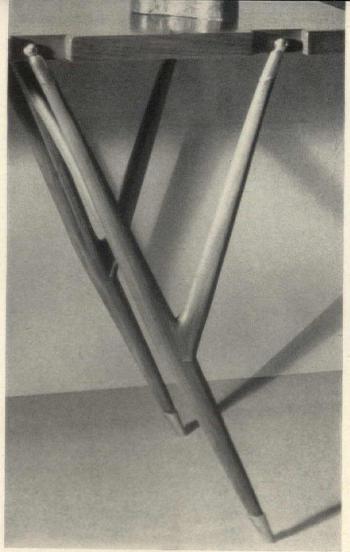
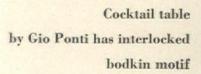




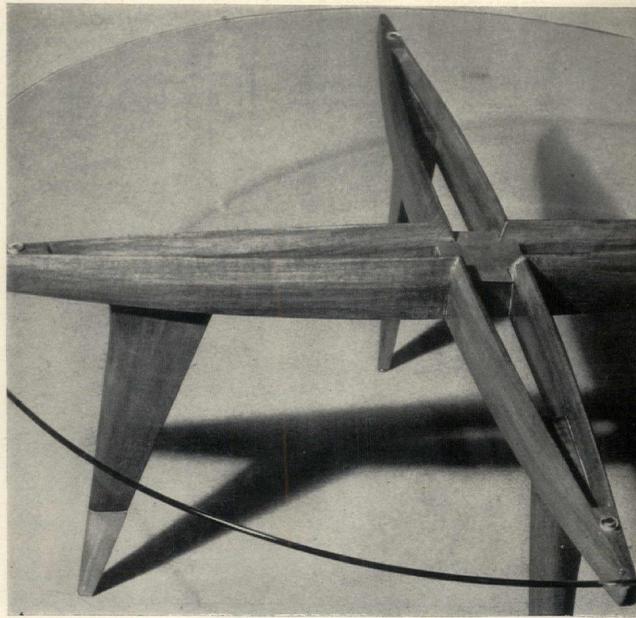


Table by Ico Parisi has Y-shaped legs; chair by Carlo de Carli has cantilevered seat

Decorative diagonals, fitted into notches, support this table's match-grained, banded-walnut top. Its feet are neatly shod in brass. Chair legs have sculptured knuckle-like joinings, are delicately tapered downward.



Seen through a disc of unbreakable glass, the interesting structure of this table makes a decorative motif. Legs repeat pointed shape of the arms, are lightly poised on brass tips. Central joining of the crossed arms is brass.



ITALIAN DESIGN

continued

The new Italian design

stresses fluid forms,

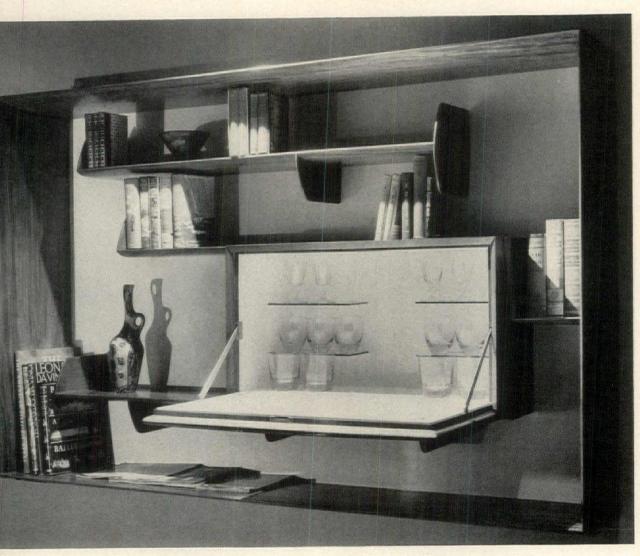
hanging units,

skillful interlockings



Gio Ponti's bend-back side chair offers new sitting comfort

Made in either walnut or a light Italian wood called frassino, this chair is covered in clear woven Cellophane or in fabric. Its back bends gracefully, is elegant as well as functional.



Ponti's floating bar has interesting shelf design

Designed to be hung on a wall, this piece has multiple uses: as a bookcase, a magazine shelf, to hold small ornaments, and lastly to open into a bar. Interior of cabinet is white enamel. Its pull-up door has a luxurious touch: painted decoration on antique mirror.



When nested, this is how the four drop-leaf tables, shown at the right, look

Right

Bertha Schaefer's desk has a raised book bin; de Carli armchair has soft rounded forms

Made of fine-grained walnut, desk has tapered legs, clean, elegant lines. Bin serves as useful catch-all. Typically ungeometric, chair frame recalls sculpture or growing wood. The cushions of back and seat are loose.



Bertha Schaefer's four round tables fold ingeniously
into slots under square table

A 24" x 171/2" top can stow under itself enough table surface to take care of a buffet party. Round tables measure 14" across. To close, their shaped stretchers swing together, the leaves drop (see left). All are made of walnut.

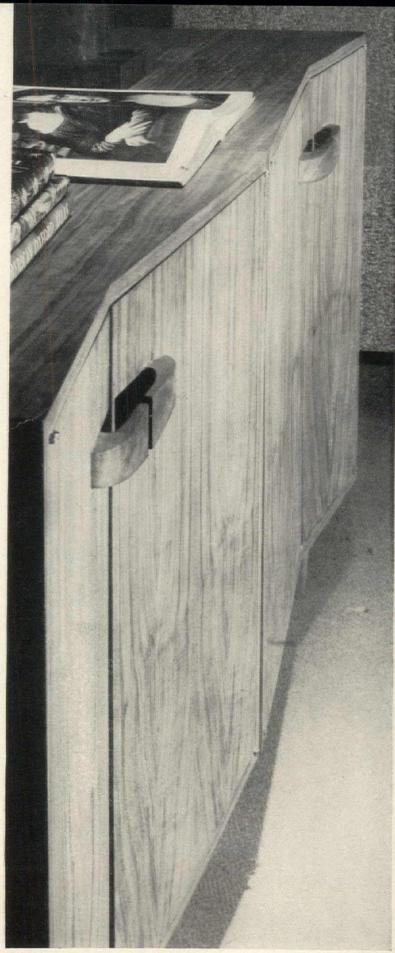
Right

A pair of boomerang-shaped cabinets make the most of interesting wood grainings

Four angles on the front of this double cabinet make a clever variant on a simple rectangular shape. Wood pulls which are part of design give warm feeling, eliminate hardware. Designed for M. Singer & Sons by Bertha Schaefer.

All available through decorators





WENDY HILTY







HOUSE & GARDEN, MARCH, 1952

Three elements of good lighting are illustrated in this interior

Dr. Curtis Mendelson's Sands Point, Long Island, house (above and left) reveals an effective lighting scheme. In the close-up view of the living room (left) you can see three basic elements in house lighting. (1) Floor lamp and hanging lamp provide pools of light for armchair and sofa reading. This is called focal glow. (2) Ceiling spotlights spread soft, general light over fireplace wall and rug, which in turn reflect light toward ceiling. This is ambient luminescence. (3) Candleight adds facets of light and play of brilliants. House is by Henry Hebbeln and William Diederich.



SCOTT HYDE



Third in House & Garden's 1952 Building Series

Good lighting is part of good living

by Richard Kelly

choosing the most attractive and useful fixtures and lamps. They are important, of course. But the real essential is a well planned, house-wide lighting system. It will enable you to turn your living room into a brilliant setting for a large party or a softly-lighted place for conversation. It will make your kitchen doubly efficient and inviting. It will improve the livability of your house, add lighting as glamorous and as constantly changing as the lighting of nature. Such lighting schemes are an integral and important part of the design of many new houses.

There are three basic elements to work with in designing an effective lighting plan. Each provides a quite distinct kind of light. They can be used separately but they should be adroitly combined. They are technically called: (1) focal glow, (2) ambient luminescence, (3) play of brilliants. If these phrases seem baffling, just glance across the page at the pictures of an interior that combines all three. It will give you a notion of how such a variety of light can define and enhance an interior at night. In this case it also enhances outdoor space because the lighted trees attract your eyes outdoors. It makes the glass transparent and creates a night picture for the windows. (1) Focal glow. This kind of illumination may be more familiar to you as the pool of light at your favorite reading chair. Think of it as a frame of light such as you see radiating from a campfire, or moving across the stage to call attention to an actor, or streaming in a window on a sunny day. (2) Ambient luminescence. This is over-all light. The before-the-show lighted dome and amphitheater of the Hayden Planetarium, or an art gallery with strip-lighted walls, translucent ceiling, and a (Continued on next page)





Lights are recessed in soffit supporting curtains.



Intensity of light can be controlled by dimmer dial.

Spotlighted curtains glow softly, make room luminescent

Translucent curtains with spotlights behind them (see detail of installation above, right) create luminous surroundings in this apartment in New York. Such softly diffused, indirect light enlivens the whole room, unifies stark blank windows. Dimmer control allows for coziness or elegance. Floor and table lamps give focal glow.

white floor are samples. So is the uninterrupted light of a snowy morning in open country or twilight haze on a river where shore, water, and sky are indistinguishable. It is known to us as indirect lighting. (3) Play of brilliants. A lighted cabinet of crystal glass, the pin-point light of many candle flames, illustrate play of brilliants. It is Times Square at night, a city scene from a night plane, the trees outside your windows picked out by spotlights.

How can such variety of light be applied to a house? By judicious and artful intermixing and control of the three distinct elements of lighting. Portable lamps, for instance, make focal glow. They are the furniture of lighting by which you read, sew, or write, and they are movable and adaptable to individual needs. A very large translucent lamp shade can provide a pool of soft reading light as well as a glowing island of light on the rug



The rock crystals of the antique candle in Captain and Mrs. J. E. Kiernan's house sparkle like jewels because they are lighted by ingeniously placed small-size electric bulbs.



Tiny lamps, the kind used on toy electric trains, are installed like a bead molding around Mrs. Kiernan's dressing-table mirror. They give an even light on the face for make-up.

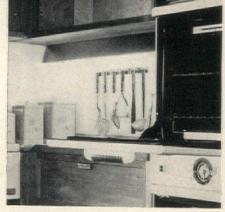
which draws people together for conversation. The shade should be large to reduce the brightness per square inch. A low lamp (below eye level) can form the focal center of another group. For comfortable use, a lamp shade should be: (1) high, with the light bulb placed high inside it so any direct glare is out of your range of vision or (2) low, with the light bulb in a low position but shielded from view. The first creates a steep cone of light in the room, the second a wide cone of light. A translucent shade must be dense enough so it is less bright than the table or rug below. Use an opaque shade where you deliberately want to direct light onto the table or rug. Shields, sunk below the top of lamp shades aid such reflection and control uplight. Uplight is the most common fault of table lamps. As these are usually placed near a wall, the open top of the shade lets out a distracting splash.

A painting, sculpture, or group of plants can also be a center of focal glow. Usually the wall around a painting receives light to show the painting honestly—oil on canvas hung on a wall. For focal attention, the light on the canvas should be stronger than on the surrounding wall. One or two soft-edge spotlights or a soft-edge strip light (recessed or exposed) will accomplish this. Pictures are usually painted indicating light from above; so they should be lighted from a source placed well above the top edge of the picture. This eliminates reflected glare from glass or "bloom" from an oil surface, both of which rob a picture of color. An incandescent light source is better than fluorescent because our eyes have learned to accept its distortion.

Spotlights, if well placed, can light up sculpture and reveal its character in form, shade, silhouette, or shadow. Usually two or more sources are required, each of different intensity to show up significant detail. The exact direction of light must be tested until you get the effect you want. An important (Contd. on page 191)

Glass window walls require light outside as well as inside

The terrace outside the living room of the Robert Cron house is lighted from above. This leads the eye outdoors, prevents the window wall from becoming a black mirror. The living room has general, indirect light from a cove over the fireplace, direct light from lamps. House designed by J. R. Davidson.



Shielded fluorescent tube lights counter

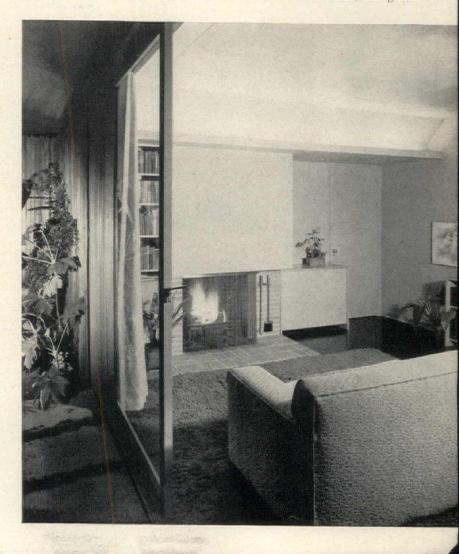


Ceiling spotlight for kitchen sink



Overhead lights illuminate table and range

Downfights on the ceiling provide light where it is needed in Mr. and Mrs. Burton Weithorn's kitchen. A soft-edged circle of light spreads over table, chairs, another over range. Louvers in fixtures shield bulbs, kill glare.



Young Ideas

The portable room scheme

H&G designed these slip covers to travel with you. They fit standard studio couches, freshen any room scheme



HOUSE & GARDEN, MARCH, 1952

This is a story that began with a letter to H&G sent by a young Navy wife. She asked, in effect, "Can you consider the plight of the young service couple that must move frequently from one place to another? What kind of furniture does one buy? It has to fit into a tiny apartment or a sevenroom house. It must be durable but not expensive. It must blend with almost any color scheme, yet have some life of its own. It has to be easily cleaned. We want our children to have pleasant surroundings and we want to be comfortable ourselves. Can you help us?" As a result of this letter, H&G has designed what we call "The Room that travels with You," not only for young service families-on-the-move, but for all young couples who have to live in temporary quarters and who want to live attractively and comfortably. The ingredients are adjustable, adaptable, travel-minded. Bold black-and-white plaid slipcovers, especially styled for H&G readers, will fit any standard-size studio couch with two or three cushions. The unfinished pine cabinet, which stores linens and silver, can double as a lamp table. Add a few of your favorite

accessories (two or three wellloved pictures will make strange walls seem familiar), and almost any new room will soon take on the look and feel of home.

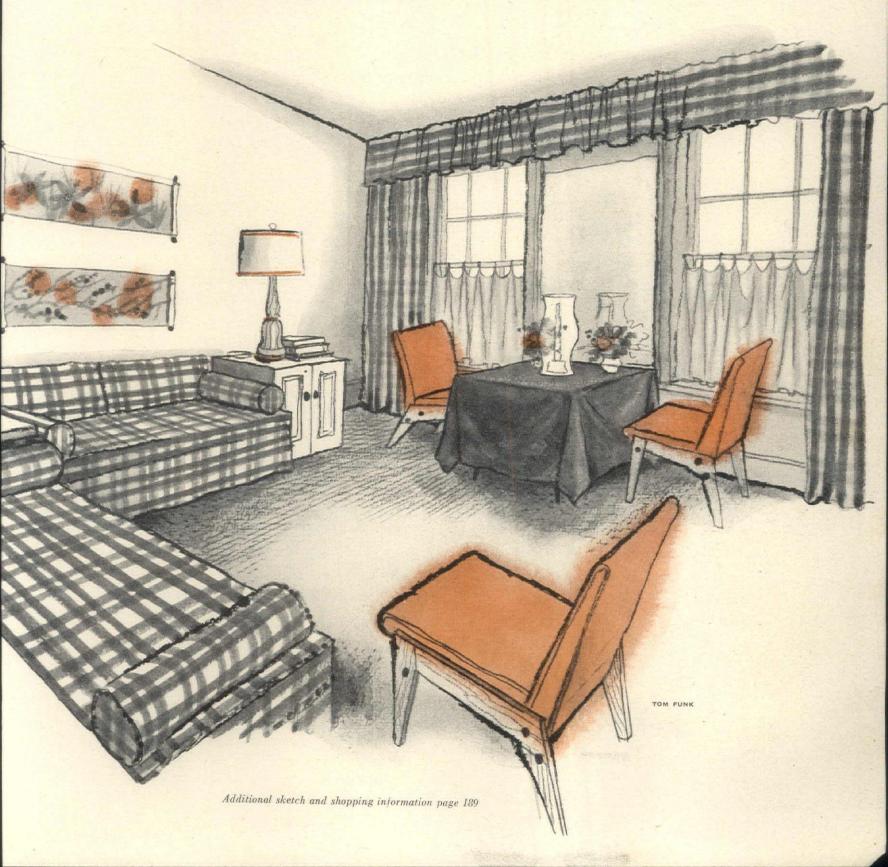
Black-and-white plus Nasturtium will give your room a fresh personality

Slip covers and curtains in black-and-white denim plaid, ready-made and rugged, contrast boldly with Nasturtium denim on the side chairs. Such a sharp color scheme imposes its own personality on any room, gives a feeling of continuity and cheerfulness.

A few good accessories can travel far, go a long way to brighten a room

Armless side chair can be taken apart for moving. Bamboo curtains roll to any length to add privacy plus good looks. The scoopbowl adds a distinctive note to make-do, rented, or borrowed furniture. The white milk-glass lamp will fit in gracefully anywhere.





Mr. Bing, opera's enfant terrible

Will his palace revolution at the

Metropolitan Opera be a bang or a bust?

By Nelson Lansdale

During the 15 years that Edward Johnson was General Manager of the Metropolitan Opera, he remained a comparatively remote figure, usually seen backstage only at night and in evening clothes, headed for a star's dressing room. Not so his successor, Rudolf Bing. Now the stagehands say that every time they shift a new piece of scenery, up pops their new boss. This legend may be partly fantasy, but it has a solid basis in fact in the long hours which the new General Manager spends in the house, the apparently tireless energy with which he watches every detail of the Opera's complex operation, and the palace revolution Bing has captained in the gilded old house at Broadway and 40th Street.

Basically, his is a never-ending task of selection. After he decides which operas (of the nearly 80 the Met could present) he will stage, and how often, he must choose his principals from a roster of some 88 singers. These are picked not only for vocal excellence, but for acting ability, suitability for the role, availability, and (especially if the opera is to be sung in English) accent.

As for the orchestra, his roster lists five regular conductors and nine assistant maestros from which he is, at least in theory, free to select one to preside over the pit. If an opera is to be designed or redesigned as four of the 1951-52 season were (Aida, Rigoletto, Così Fan Tutte, and Carmen) he may (1) turn it over to one of eight designers who have worked in the house, but who for the most part have better-paid assignments outside the opera, (2) call in his own administrator of stage departments, Horace Armistead, who created three major operatic productions on Broadway, or (3) invite a comparative newcomer like the distinguished painter, Eugene Berman, to try his hand. But even if Bing didn't have to bother—and he does—with these problems, there are other headaches such as those raised by unions, lighting, the appearance and performance of chorus, extras, and dancers, and, always, the problem of the box office.

On top of this, Bing knows that the Met is first of all a cultural institution which, to maintain its prestige and to fulfill its obligations to music-lovers, must keep alive works of artistic merit which have never paid off, and are never expected to. Beethoven's only opera, Fidelio, which Bing revived last season with the distinguished Dr. Bruno Walter in the pit, is a perfect case in point. A flop at its first performance (1805), Fidelio never satisfied Beethoven, who wrote, in all, four overtures for it. (Continued on page 173)



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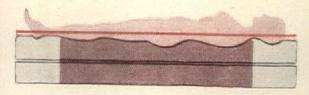
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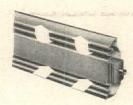
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COLOR SCHEMES FROM DECORATORS

continued from page 93

The 15 decorators and designers whose color philosophies and schemes are described in this issue are not only leading names, they are also trend setters in the color field all across the country. Here are the color philosophies of six of them

not illustrated in the sketches shown on pages 91-93

William Baldwin likes . . .

white backgrounds behind eggplant and clear pink. For a living room and terrace, he suggests pink silk pillows on eggplant Siamese silk upholstery, white rugs on a polished wood floor. White ceiling, walls, white blinds or white linen curtains.

Marion V. Dorn likes . . .

one-color schemes ranging from light to dark. A man's bedroom based on her onecolor idea might have a pale gray ceiling, medium gray walls, Driftwood wall-towall carpeting. Upholstery: gray-brown tweed with an accent pillow in white wool. At the windows she would have gray-and-white striped cotton curtains.

Eleanor S. Brown likes . . .

deep delphinium blue, blue and white, color schemes based on the client's personality. In a cheerful country living room she suggests delphinium walls, a natural parquet floor, a white ceiling. She would use blue corduroy upholstery, white curtains trimmed with pink and red, multicolor plaid pillows, red leather accents.

Vera Neumann likes . . .

earth colors, turquoise, white. For a country living room she suggests earth tones for upholstery ranging from light to dark, and an earth-brown shaggy rug on a polished wood floor. She would have white walls, white fishnet curtains, and overhead, turquoise with a lacquered finish. For accent: clear lemon yellow.

Mrs. Truman Handy likes . . .

black-and-white with Cerulean Blue and sharp acid green. A town sitting room based on her preferences might have white rugs on a polished black lacquer floor, black-and-white upholstering, pale Cerulean Blue walls, ceiling. All accented by acid green silk cushions. (See H&G's cover, this issue, for a similar scheme.)

Gardner A. Dailey likes . . .

high key colors: lime, raspberry, and turquoise with white. For a beach house lanai room, he would have raspberry duck upholstering under a ceiling awning of turquoise and white stripes, with lime tweed accent cushions. All of these sharp colors on a floor of polished black lava rock, against grayed white walls.

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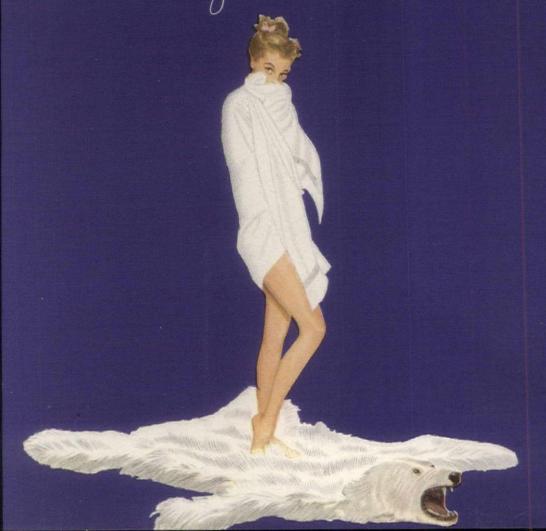
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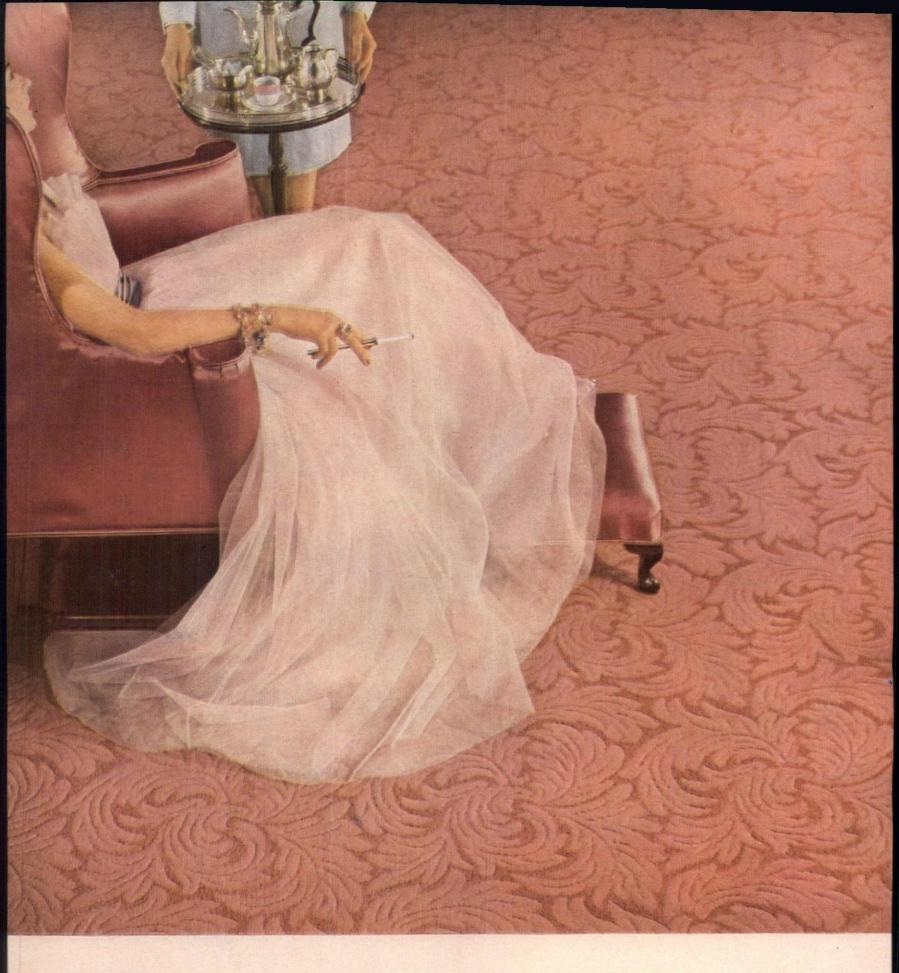
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Bigelow Rugs and Carpets

Answers to color queries

Ouestion:

How can I get more color into my allblue sitting room, without going to great expense?

Answer

Paint the baseboard, the door molding, the window reveals, and the insides of your closet white. The strong contrast will lighten and enliven the room.

Question:

We are furnishing our first (one bedroom) apartment, and I get confused by "color wheels" and theories. How should I start with my color scheme?

Ideally, it is best to begin a color scheme with your wall area, as this is the largest and most important color area in a room. Select a color that plays down architectural defects and plays up good points. Do not worry about color, color wheels, and theories; it is much more important to choose a color you really like, will enjoy living with.

What colors can I use in a study-work room? We have used browns and I would like a change.

Answer:

Try the soft, cool greens. Greens are restful, retreating, easy on the eyes, easy to live with. Pale green is often used in hospitals for that reason and is probably the most popular color selected by office employees.

Ouestion:

I would like to use a monochromatic color scheme in my bedroom, but I want it to look feminine. Don't onecolor schemes have a masculine look?

Not if you use a feminine color. Use all shades of pink, ranging from white with a pink cast through a deep cherry.

We bought things piecemeal and, unfortunately, not to a plan. Now we have too many colors in our living-room fabrics. How can I unify our room so that we have a more planned look?

Answer:

When you paint, choose a commondenominator color that appears in most of your fabrics, and paint your walls and ceiling in this color, including baseboards and window reveals. You will do best if this is a receding background color—a beige, gray, or white. Use it also for hallways and other areas going off the living room.

Ouestion .

We live in the South, where the sun is very strong and our rooms are bright. What color scheme do you suggest?

Answer:

Wherever you have lots of sunshine and water it is best to have a light color scheme; a dark scheme will tend to look heavy. Use dark accent upholstery colors. For walls, ceilings and rugs depend on lots of white, on off-whites.

Question:

I work under high tension and have a small apartment which I use mostly in the evening. I want a flattering, relaxing color. What can you suggest? Answer:

A dark scheme—dark green, red, blue, brown, or gray on walls, with light accents, bright cushions, a light rug. *Question:*

Our two small children have free run of our house and they can ruin a light scheme before the paint is dry. I dislike a dark scheme. What can I do?

Answer:

Have a light scheme, but use paints with high washability. There are also washable wallcoverings (Sanitas, United, Varlar, for example), and vinyl-coated fabrics for large upholstery pieces. Another solution would be to have a dado at chair-rail height and use a dark color below, a light color above. Molding to demarcate the areas would be very attractive.

Question.

I have a long, narrow room. How can I use color to round it out visually?

Answer:

A very effective tactic is to paint the room in two colors. Ordinarily, it is better to use one color in a room, otherwise you may create a feeling of restlessness. But in a really long, narrow room, paint the longest wall and one adjoining wall in a dark color; paint the other two walls a light, accent color. This treatment creates a diagonal break and rounds out the room.

Question

Our living room is large, but square. How can I use color to add interest?

Here is another case where it serves a real purpose to use more than one color. A striking scheme we saw in a square room combined white (on three walls) with white-struck orange on the fourth. Fabric hangings and a painting of trees added interest.

Ouestion

What colors can I use to lighten heavy, dark mahogany furniture?

Answer

Choose a middle color for walls—Willow green or Sandalwood; upholster with light fabrics or with a bright-colored print. In this way you can make your furniture seem lighter, and blend it with the walls.

Ouestion:

We have a long, narrow hall, with all rooms opening off it. How can I make it cheerful?

Answer

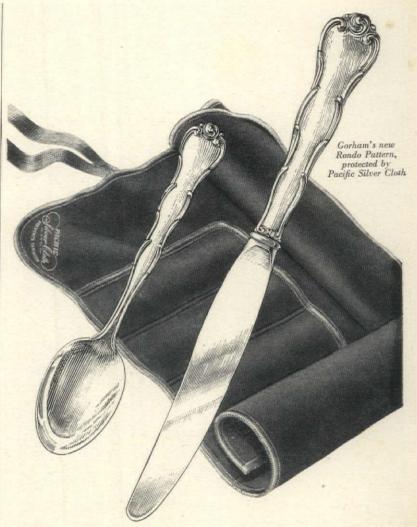
Paint the walls and ceiling dead white, and use a different color for each room door, for example, shocking pink, clear blue, black, green, etc. These colors need not relate to the rooms inside.

Question

Is pink a bedroom color only, or can I use it in a kitchen?

Answer:

Certainly you can use pink in a kitchen. It is feminine and flattering and completely appropriate. In fact, you can get kitchen equipment in House & Garden's Carnation pink. (See page 94 for a pink kitchen color scheme.)



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See READER'S DIGEST article, "To Keep Your Silver Bright," in the December '51 issue. For booklet and dealer name, write to Pacific Mills, Dept. 3-J, 1407 Broadway, New York 18, N. Y.

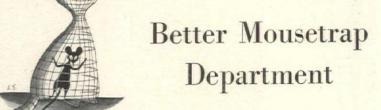


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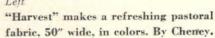


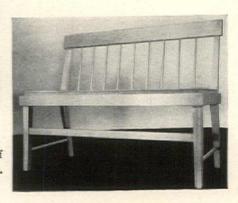
Give a new perspective to your housekeeping by replacing old items with new ideas

THETHER you have a country house or a city apartment, Chenev's "Harvest" fabric (below, left), goes hand-in-glove with outdoor-indoor living, will give a country air to urban windows . . . Colors are red, charcoal, or brown on beige, grass green on vellow . . . "Comedia," a Hambro House fabric in green, blue, honey, pink (opposite, below), is Italian handprinted with an exuberant aura of the theater . . . A Shaker-inspired spindle-back bench with upholstered slip seat (below, right), adds interest to Provincial interiors. In oak, birch, mahogany, or walnut, the bench is 45" long, 19" deep, 18" high . . . For easy party-giving in small room spaces a set of four Kolor Pull tables (opposite) do away with crowded table settings. Packed four to a carton, Kolor Pulls come ready to assemble quickly; stack up in one cubic ft. of storage space. Made of solid maple, 14" x 14" x 17", you can have them in red, yellow, black, or natural finish. Choose all one color or two red, two yellow, two black, two natural . . . Did you know that statistics show Americans are growing taller? Mindful of long-legged sleepers who toss blankets off, "Comfort Grippers" (opposite, right) are efficient little gadgets to hold quilts and puffs in place . . . "Grippers" are satin-covered, won't tear or mar your bedding . . . More good news for the slumber department . . . Wamsutta's Supercale Bedmaker is a fitted sheet you can use interchangeably, either as a top or bottom sheet or with any other sheet you own. Fitted at one end, Bedmaker is free at the other, takes the repetitive stoop and tucking out of bed making . . . Another work-saver Mousetrap likes is a new ironing pad, "Foilin," made of quilted cotton with a pure aluminum foil center that bounces heat back. While you're ironing topside,



Shaker bench in a variety of woods. By Stewart Ross James.







Set of easy-to-assemble Kolor Pull tables will save you space.



Satin-covered "Comfort Grippers" hold comforters, blankets snugly in place.

the aluminum foil center is virtually ironing the underside for you. "Foilin" fits all standard wood or metal ironing boards; use it with steam or electric irons . . . In the pot-and-pan bracket, Wooster's washable rubber Shelf-Kushions for base cabinets keep your kitchenware from sliding, nicking, scratching. The lining's ribbed underside holds it firmly in place. Shelf-Kushions come in sizes 22" x 36", can be cut to fit floors, broom closets, as well as cabinets, in red, blue, yellow, green, or marbleized black . . . Mops come a-dime-a-dozen but there's only one "Perma Kleen" plastic sponge-like mop with durable, lintless fibers that won't "throw" water. High absorbency "Perma Kleen" fits any standard mop handle, is made in bright, kitchen-appeal colors of blue, yellow, red . . . For early spring motor trips and picnicking as you drive, take along "Twinbin," a roomy ice-cube pail. Two stainless-steel containers fitted together and secured by a rawhide strap give "Twinbin" its three-quart capacity. You can use the upper container for ice, the lower one for food . . . For cocktail or teatime gatherings, Bellows' new vine-leaf trays are alcohol and/or boiling-water proof. Decorated with authentic wine grape leaves, baked fresh into colorful plastic trays and sprinkled with gold dust before varnishing, they are charming, unusual gifts . . . Green as spring and just as welcome for early spade work are "Gard'nette" gloves, Vinyl-coated, watertight, washable, to wear while spraying, working in wet earth . . . Coming next month in H&G: for the 1,520 readers who wrote in for free "Tree Trimmer" instructions for children to make themselves, we'll show you how they can decorate Easter eggs for their Easter morning breakfast... For sources in Mousetrap write House & Garden's Reader Service



"Comedia," a 50" cotton fabric in colors, has a dramatic motif.

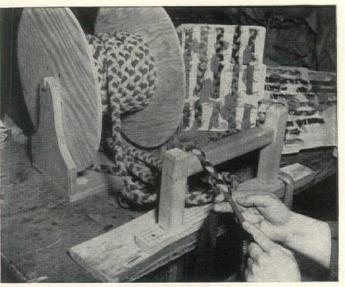




city and state_

New Hampshire weavers create handmade rugs in House & Garden colors

p north in central New Hampshire's lake country, hand weavers in the town of Tilton are busily engaged in revitalizing the early American craft of rug making. To provide an outlet for handmade hooked and braided rugs, Tiltonite William R. Westwood and Mrs. Westwood founded the New Hampshire Homecraft Industries, opened a showroom for local artisans on the firs' floor of their Colonial house. To encourage another homecraft project-hand-braided wool rugs, made to order in any desired color or size, oval or round-the Westwoods remodeled their barn to house the project. Remnants of wool from nearby mills are braided by workers in their own homes, then returned to the Westwood barn to be sewed into rugs. Hooked rugs, also made at home by Tilton's expert craftsmen and on view in the showroom, have exceptional quality and originality of design. Among these are traditional and tapestried effects. Others are inspired by Currier & Ives scenes. Good news to House & GARDEN readers is that the Westwoods are now using H&G colors as their color guide. They will also dye to order any special color combination you wish. Hooked rugs, available in specified sizes and made to order, are about \$8.50 a square foot. Braided wool rugs, about \$3.90 a square foot. In addition to rugs shown here, other notable hooked rug originals from the Homecraft Industries are "Eagle and Stars," in blue on beige; "Horse and Chaise," a nostalgic memento of yesterday's locomotion; "Maple-Leaf" and "Forest Scene," both redolent of American hillsides.



Colors are skillfully selected by a New Hampshire Homecraft Industries worker for braiding traditional oval or round rugs. No machine can reproduce the authentic look of a hand-braided rug.

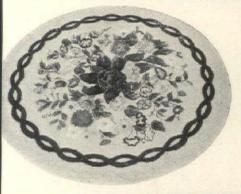


A notable example of hooking is "Landscape, Fruit and Flowers," which has an air of lush abundance, is handsome enough for use as a wall decoration.



Plaid, worked into corner scrolls of this hooked rug primitive, portrays origin of a family whose ancestors emigrated from Scotland. Effect of marine ropes indicates seafaring.





Handmade for a Boston house, this fresh, original rug design shows multiflorous colors surrounded with a cable border on plain ground.

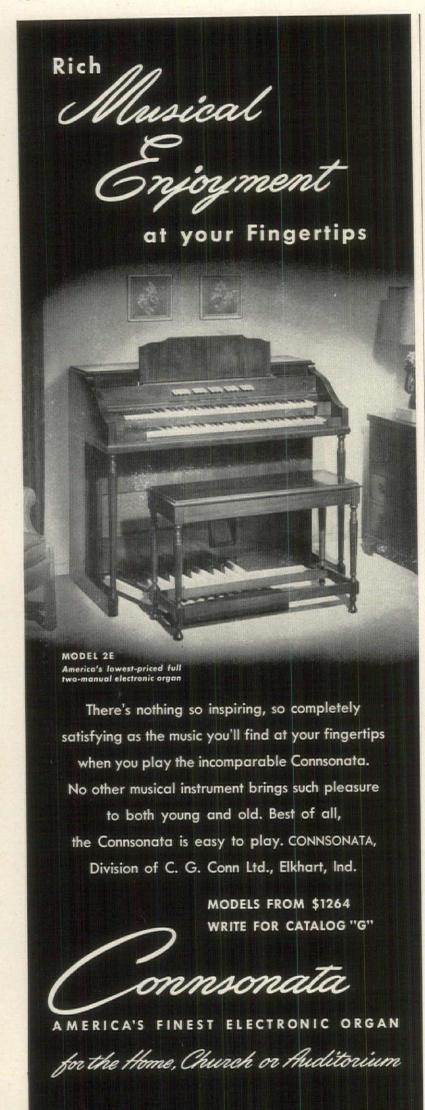
"Granddaughter skating," on a nearby woodside pond, was sketched and hooked by Tilton's own "Grandma Moses." A collector's item, "Granddaughter" is a fine example of artistic hooking skill.





One of a set of matched hand-braided rugs. These have a tidy look of simplicity in traditional rooms.





How you can decorate with fabrics

Here's what you need to know about curtains and slip covers

Fresh curtains and slip covers have the rare talent of making a brand new room out of an old one. They're the quickest as well as the most efficient way of redecorating. Today you can buy attractive curtains and slip covers ready made (page 98). If you want a special style, color, or design, you can have them made to order or make them yourself. Here is a basis on which to select your materials plus pointers on how to have them made up.

About fabrics

For all-round usefulness plus sturdiness and resistance to dirt, glazed chintz is a permanent favorite. Designers have adapted some of their best patterns to it. It washes like a pocket handkerchief, and makes a ceiling-to-floor panel as readily as it lends itself to the meticulous fit of a small chair. If you want all these qualities but happen to prefer a dull surface, choose unglazed chintz which is also called cotton percale.

For more body and substance, look at the cotton twills and the cotton gabardines. They have a distinctly urban air, are washable and will give you years of service. Or if you demand texture plus washability, try the embossed cottons whose built-in ripples not only go happily to the tub but emerge needing only a light pressing.

For strictly country use, or as cool summer slip covers, there are ginghams and wide-wale seersuckers. Both have that crisp, washable look, both are easy enough on the budget to permit you to redecorate every year or two.

Cotton damask, cotton faille, and the cotton taffetas are not only gratifyingly washable but elegant as well. Failles and taffetas drape crisply and lend themselves to swags, skirts, and dashing effects in bed- or living-room.

Sailcloth, the king of outdoor fabrics, is beginning to be appreciated indoors for its ability to take hard wear as well as for the way it holds its shape. It resists sun and rain, sand and salt, children, and dogs. It comes in strong, handsome colors. No less sturdy is denim whose more milky tones (due to interweaving with white threads) may happen to suit your scheme better. Linen looks charming out-of-doors, takes to subtle dyes, and has a coolness all its own but is inclined to wrinkle. Wool fabrics such as the lightweight mohairs have their individual qualities. They give a cozy, warm feeling, hold shape, resist soil, can be "stripped" (i.e. bleached) and re-dyed readily. Don't consider laundering them; wool must go to the cleaners. Still more opulent in effect are the cotton velvets, which also must be cleaned. Cotton corduroys can be washed as often as you wish but, when they are still slightly damp, brush them to set the nap back to rights.

In general, if you dye a fabric you must expect some shrinkage. Most cotton fabrics are pre-shrunk. Labeled as such, they come through ordinary washings unscathed. In many stores, you can have a fabric pre-shrunk when you buy it for a small charge per yard. This

is an important point to go into before you invest in the well paid labor of making slip covers.

About style and cut

As a matter of general policy, House & Garden endorses only the simpler models of curtains and slip covers. Elaborate criss-crossing, like poodle-shaggy weltings, are not only in dubious taste; you probably will also tire of them quickly. Too many ruffles can defeat their purpose and instead of looking fresh become merely fussy.

When you choose a style, it is good sense to take the character of your material into consideration. Don't, for instance, try to build fine cartridge pleats into denim or duck. If you use a stiff material for curtains, select wide box pleats. Used on a big chair, this kind of fabric should have inverted pleats at the corners of the skirt. Or you can make a perfectly straight skirt, or no skirt at all (called a tight bottom) which exposes the legs of the furniture and gives the effect of upholstery. On a small chair, use a light, manageable fabric. The material for ruffles should be fly-away and should be used, preferably, against the light. Ruffles on bedcovers must be handled discreetly to be in good taste. Never try to slipcover with a loose weave that may fray at the seams.

There are many different headings and ways of distributing the necessary fullness in curtains: in cartridge pleats, box pleats (inverted or otherwise), or a simple S fold that gives a handsome, columnar look to a soft, heavy fabric. In modern rooms with picture windows, casement curtains that let light through but give a certain amount of protection are a good solution. But remember that the open weave of a semi-transparent fabric needs extra stiffening in the curtain head or it will sag. In general, the trend is toward unlined curtains unless special sun conditions call for protection on the back of the fabric. Café curtains are almost never lined and owe much of their charm to their light, informal look.

About colors in patterns

It has been sometimes said that only a professional decorator can handle several patterns in one room. This is not true if you observe certain rules. One is, never combine two large or positive patterns. If you have splashy roses on the sofa, pick something small and neat for the armchair: a pin stripe, a tiny check or a small-scale "filler" pattern which gives the effect of tone rather than of design. Today these stylized patterns can be had in roller shades

(Continued on page 155)

DECORATE WITH FABRICS

continued from page 154

too, some striped in light bedroom colors, others with a geometric perforated pin-point design which gives the effect of a texture. The fabric manufacturers have been helpful, too, in creating related prints, sometimes called companion patterns, both based on the same design but one over-scaled and the other of the filler type. Some are also co-ordinated with wallpapers.

Another solution which looks very smart is to use one pattern throughout the entire room. In doing this you must keep scale in mind, visualizing your choice on the smallest hassock as well as on the biggest sofa. Hold down the background colors in an all-over scheme such as this, or the effect may be a trifle overpowering. The more usual and always reliable plan is to match one or more colors in your print and use them straight. If you are in any doubt as to what proportion to allot to each color, take the print itself as a guide. Otherwise, follow your own instinct. A rule that is always safe is to use the brighter color for small accents, the quieter ones for the larger areas. But again, this is individual taste. Under certain circumstances, an enormous sofa in a brilliant hue can be very dramatic and determine the entire character of the room it is in.

On all upholstered pieces, we recommend self-welting. To pick out in contrasting color the various segments which make up an armchair is

to make it seem bigger than it is, An absolutely plain slip cover, on the other hand, can make an asset of an oddity.

About mechanical aids

In slip-covering chairs and sofas, a woman's best friend is the zipper. It insures neat, gapless corners, gives the even tightness which means perfect fit. On wash day you can strip the covers off in a trice. A good trick to remember in this connection is to put them back just a tiny bit damp and then work them into shape with your hand till they adhere faultlessly to the piece. A practical way to slip-cover a sofa-bed is to conceal the boxspring with a dust ruffle and have a separate cover for the mattress. Be sure to have plenty of tuck-in on the latter. The combined result is very neat even when the bed is in use. When it comes to curtains, the mechanical aids are many. There are, for instance, curved metal strips of adjustable length which give you a squared corner valance and require only a deep hem at the top of the curtain for them to slide through. The valance of this kind of curtain can be sewed onto it. Or you can buy readymade pelmets attractively designed in wood or plywood. Or you can cut your own pelmet out of buckram and nail it to a light wood or beaverboard frame attached to the trim or wall. A buckram pelmet can have a light-weight fabric such as glazed chintz glued to it and

(Continued on page 161)



Of what other tableware can you say all this? 1. Its beautiful golden color makes possible wonderful decorating schemes. 2. Because Dirilyte is solid golden-colored metal, its beauty can never wear off. 3. Its exquisite craftsmanship has true elegance.
4. Dirilyte goes with modern or traditional settings. 5. It's the only flatware that harmonizes with golddecorated china. 6. So durable it can be used daily, yet it's fabulous for parties. 7. The patterns are perma-DIRILYTE CO. OF AMERICA INC., KOKOMO, IND., 1 West 34th, New York - 527 West 7th, Los Angeles

nent. 8. Dirilyte is lifetime-guaranteed. 9. So moderately priced you can choose place settings—or a complete service.
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26 pc. service for 6 \$69.95 DEPT. HG102, DIRILYTE COMPANY OF AMERICA INC., KOKOMO, IND. Here is 10¢—please send me your Dirilyte booklet of beautiful table settings, in full color. Name.....

Extensoles exclusive patented featurethe no-split top-makes possible a small serving table with full extension facilities. Leaves up,-a supper table for two; extended, it provides dining for several or buffet supper for a crowd. Perfect for television suppers! It's available in antique or blond genuine mahogany and combination cherry, to harmonize with traditional or modern. From \$110, depending on length and finish. Other Extensole tables in smaller and larger extensions are from \$85. Send for illustrated folder and name of nearest dealer. eaves down-22" x 26" Leaves up-22" x 50" Extended-22" x 98" RPORATION . SPARTA, MICHIGAN



From Bach to Berg: some good music well recorded



Cince most of the articles in this column are written about specific categories of records-i.e., show tunes, children's records, operas, etc.-we habitually find ourselves with a number of excellent recordings on hand which have not been reviewed only because they did not happen to fit into a prescribed theme. This month we shall try to remedy this situation by bringing as many as we can to your attention. First the Columbia recording of Wozzeck, made at last season's celebrated concert performance in Carnegie Hall, under the direction of Dimitri Mitropoulos. The orchestra was the New York Philharmonic, and the soloists included Mack Harrell, in the title role, Eileen Farrell, and Frederick Jagel. The event, as you may recall, received general critical acclaim, not only because of the excellence of the performance, but because this extraordinary and moving work is so seldom made available to the public. Moving though it is, however, it needs a printed libretto if it is to be completely understood on records, and we do wish Columbia had seen fit to include one in their album (SL-118). For the records themselves we have nothing but praise. The singing is of fine quality, at times amazing, as in the case of Joseph Mordino who is compelled to sing in falsetto (a feat customarily used for comic effects) without sounding funny. He and the rest of the soloists are abetted by Berg's persuasive orchestration, which perhaps more than any other element, brings off the opera's disquieting effect of impending madness, and imparts an aura of poetic iridescence.

French composers, French performers

aint-Saëns' Concerto No. 1 in A Minor for 'cello and orchestra is a work of inimitable loveliness, of wit, grace, and all the more civilized musical virtues. Gregor Piatigorsky and the RCA Victor Symphony, conducted by Fritz Reiner, play it to perfection on RCA Victor LP record LM-1187.... Chausson's Symphony in B-Flat is equally civilized, if more effulgent as to sentiment, and as performed by the San Francisco Symphony under Pierre Monteux it is a revelation of silken rhapsodic delights (RCA Victor LP record LM-1181) Before leaving the French, let us remind you of Robert Casadesus' playing of Schumann's Etudes Symphoniques (Columbia LP record ML-4388). You have probably heard this enduring piano solo played with greater romantic fervor, but never with such exacting balance and subtlety of nuance.... On another Columbia LP record (ML-2196) M. Casadesus plays Bach's French Suite No. 6 in E Major and his Concerto in D Minor for Three Pianos and Strings, the latter with Gaby and Jean Casadesus and the Philharmonic-Symphony of New York, led by Mitropoulos. For those who like Bach done French-fashion-that is, with a dry, light tone-this record is a gem.

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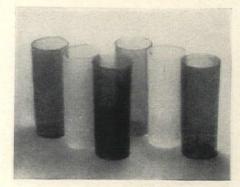


New designs, new colors in practical plastics

There's no end of news in the world of plastics today. You can have everything from tumblers to colanders made in new decorator colors. Lightweight, non-shatterable, they can take hot or cold water, clean easily with soaps and detergents. The designs, too, are better-looking than ever.

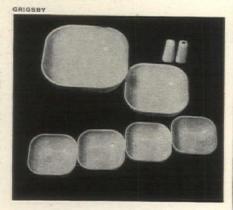
Colorful barbecue set includes four round plates and four generous cups in the newest colors of Styron: coral, gray, chartreuse, and aqua. The plates are 13" in diameter. \$5 set. At B. Altman & Co.

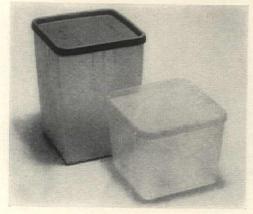




Tumblers for tall drinks or parfaits are attractive in new, frosty colors. Each holds one pint and is so durable you can carry it back and forth to the terrace without fear of breakage. Set of 6 is \$2. At Jordan Marsh, Boston.

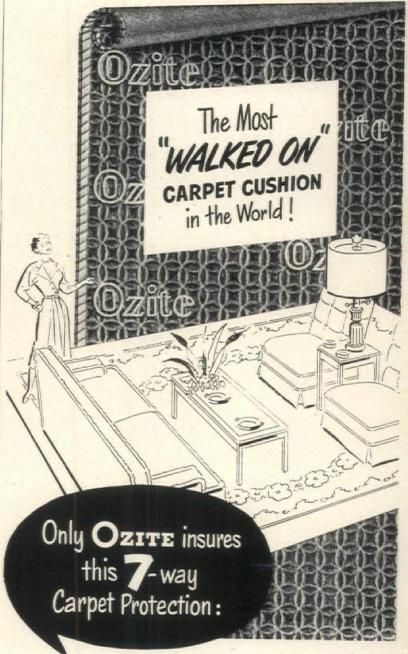
An attractive salad set comprises a 10" bowl, 7" bowl, four 5" bowls for individual servings, tidy salt and pepper shakers. Also useful for serving between-meal snacks. Available in red, blue, green, or yellow Styron. \$2.50 set. Famous-Barr, St. Louis, Missouri.





Freezer storage boxes help you to keep order in your refrigerator. Of Bakelite polyethylene, these have tight-fitting tops, can store and stack well. Quart size 60c, pint 40c, Both at Hudson's, Detroit, Mich.

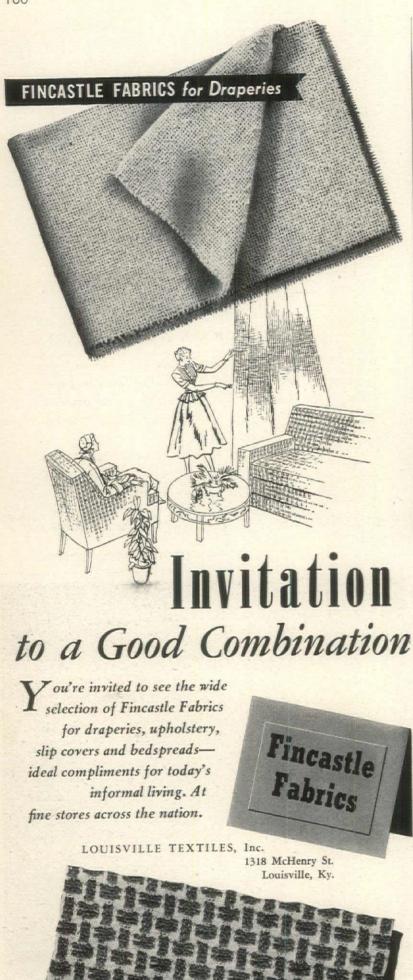
(Continued on page 160)



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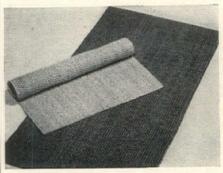
PLASTICS continued from page 159



The useful colander now comes in cherry, green and yellow Styron plastic. Since it can be washed in scalding water, you can strain hot foods in it. 9", 70c. Burrough's Mfg. Corp., Los Angeles.

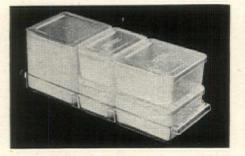
Bread box with roll top and four graduated canisters are attractive in jet black and milky white Styron. These keep your staples intact, will not rust. Labels are designed like monograms. Box is \$5, canister set \$3.50. Hammacher Schlemmer.





Reversible woven rugs of Vinylite plastic in 10 colors and in plaids, are non-skid. They clean with a damp cloth, resist everything from moisture to mildew. Sizes are: 18" x 36", 4' x 6'. By Susquehanna Mills, Inc., N. Y.

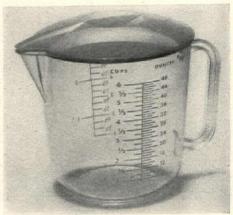
Refrigerator boxes stack on a tray to save space and provide a variety of sizes. Lids, tray are clear 'Styron; boxes are pliable Bakelite. Length 14½", width 5", height 5". \$3.80 the set. Hammacher Schlemmer.





Divided tray holds about 100 pieces of flatware and is made of durable Styron. The tray is shown here in a tortoise-shell design, but you can also buy it in red, yellow, green, or white. It requires only 12¾" x 10¼" of drawer space. \$2. Bloomingdale's.

Measuring pitcher is shatterproof, holds six cups of batter or frosting. You can use it with a hand mixer, store it in the refrigerator and clean it easily. What's more, it is heat resistant. 80c. It is at Stern's, New York.



All prices approximate

WITH FABRICS continued from page 155

will keep its shape very well. The advantage of either valance or pelmets is that it conceals the mechanics and rod that make the curtain draw. On the other hand, the mechanics are sometimes played up for their own sake. A one-inch brass rod with big brass rings makes a very decorative top to a fabric wall. So does self-strapping, used instead of rings or pins, particularly if the material is on the stiff side.

Today, the rigging up of a traverse rod, once the bugaboo of the housekeeper, is a thing of the past. You can buy them ready to mount and individually adjustable in four sizes that

range from 28 to 150 inches. There is also a new cordless traverse rod. For picture windows, the "I" beam rod is one of the most satisfactory devices. It has the advantage of being bendable and thus can fit into a bay or along the curving wall of a modern house. Its small ball-bearing rollers make it possible to shift a big area of fabric with maximum ease. There are all kinds of curtain hooks including a sewless one which you simply slip through a fold of the material. Altogether, your redecorating with fabric has been made easy. Try it this spring and see what a lift it gives to your house.

ON THE COVER

Here is the shopping information for the merchandise shown on the cover. All prices are approximate.

Hikie (low banquette) designed by T. H. Robsjohn-Gibbings for Widdicomb Furniture Company.

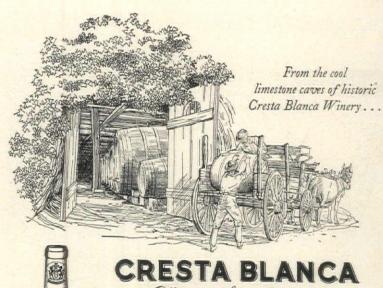
Antique finial from Sydney Brown.

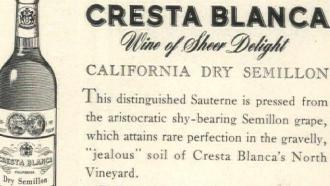
Striped duck fabric by F. Schumacher & Co. \$3.75 a yard, through decorators. Hand-loomed cotton fabric (dyed any color) by Marlotex Corp. \$16.50 a yard, through decorators.

Floor tile by the Danbury Rubber Co., about 80c a square foot.

Walls painted House & Garden's Bitter Green.

Dress is by Herbert Sondheim. \$110. Jewelry: Black lacquer and gold link necklace used as bracelet, \$5 plus tax. Black lacquer button earrings, \$2 plus tax, both by Jules Schwab & Co., all at Saks Fifth Avenue.





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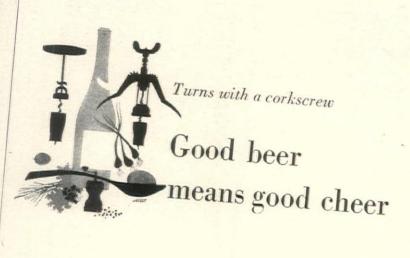
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t is no negligible drink that can make a city famous, let alone three of them. We refer to Dublin, Munich, and Milwaukee, the respective homes of the three brews illustrated opposite. Each drink has its devoted following. The month of March, dominated by the turbulent constellation Aries and the bock sign in beer, is an appropriate time to discuss the merits of each.

Guinness's Stout is a British Isles classic which, on account of shipping difficulties, is now being brewed in America. The yeast that goes to work on it is the offshoot of a venerable strain which has been in continuous use since 1759. Dry but hearty, it owes its darker color to the fact that the sprouted barley is roasted before mashing. Guinness is conceded to be the ideal accompaniment for oysters and was drunk in combination with same by Disraeli at the close of what he termed "the most remarkable day hitherto of my life." Munich beer, heavier and "sweeter," comes from a city where the cult of the malt and hops assumes ritual importance. No one who has seen them will forget the vast, genial, tumultuous caverns of the Hofbräuhaus and the Löwenbräuhaus, or the streams of happy pilgrims to and from the Nokkerberg where, every March, a bock beer-fest of epic proportion takes place. For that matter, America can hold its own on beer drinking. In 1950, it was estimated that each citizen consumed an average 17 gallons per annum. The subject of whether or not our fighting men should enjoy the benefits of beer is agitated every time we go to war, only to produce terse military reports to the effect that it is essential to morale besides promoting temperance. American tastes in general run to light, dry beers which can be drunk with a wide range of foods. They are particularly palatable with curry (which kills any wine) or with highly seasoned Mexican dishes. And, of course, they team up naturally with cheese as well as with shellfish and lobster.

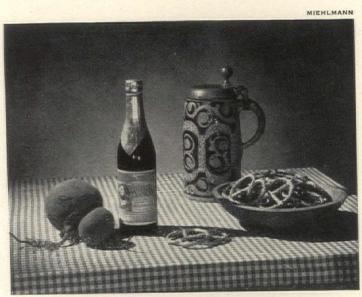
Brewed since Egyptian times, beer celebrated early Saxon coronations, was dispensed at Easter by St. Brigid, crossed with our first families on the Mayflower. Washington jotted down a brewing recipe in his own notebook. Those who think it is fattening may note that it has less calories than milk but technically rates as a food, viz. it kept babies alive in war-pillaged sections of France. Further, it is extremely thirst-quenching and happens also to be delicious. If all the above doesn't turn you into an assiduous beer drinker, we can submit two additional facts: flat beer is excellent in cooking (see the 22 recipes on page 193) and any that's left over will set your hair after a shampoo



Guinness's Stout is at its best served straight, accompanied by oysters. People who like its distinctive flavor but prefer a lighter drink sometimes mix it half and half with beer. Serve it in a big highball glass or in a pint-size silver mug like this charming one from Plummer Ltd. The antique oyster plate is French, and it comes from David Weiss.



America's lighter beers are well illustrated in Miller's High Life. It goes with many types of food, makes an excellent between-meals snack with cheese. In deference to our taste for iced drinks, it is generally served very cold, though Europeans argue that warmer beer has more flavor. Serve it in a tall pilsener glass, like this one from Plummer Ltd.



Most Munich beer is drunk on tap, on the spot. Maximator, however, is a dark export beer sold in bottles. Classic accompaniments include pretzels and a pungent local variety of black radish. It should be drunk in a stein. The antique German one shown here is made of gray and blue pottery, has a pewter cover. It is from Plummer Ltd.



of the time my table and its beautiful lamp, want my living room uncluttered. LOOK AT IT TWO WAYS. Like you, I sits with the leaf up against the wall chair close by; the other chair ity! Occasional and beauty near the mantel. chairs just slide anywhere. That's flexibil and a

by each side, and an "occasional arrangement" is arranged. overnight guests to feel your warm friendship. So, out comes the table ... whisk goes a chair close FOR HOUSE GUESTS IT'S THIS WAY. Family or close friends, you want

inder layers of

John's barn or in your own attic. But, find them, do make an "Occasional Arrangen home. You'll find it so wonderfully flexible. MY "OCCASIONAL ARRANGEMENT." Do have an "occasional" chair or two? Think twice be you answer...your walnut treasure paint ... languishing might

Arrangement" in your But, find them or buy unseen in Uncle be before NOW THE CHARMING "DIFFERENCE." Chairs with your choice of decorative pieces. "you"—the important personal touch yo doesn't it look usable and inviting-doesn't it make Arrangement ve used Haeger Ceramics to give my "Occasional

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spanking new look.

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FLORIDA HOUSE continued from page 118

house together like wire on a big hay bale; we know what gauge of metal ties the roof to the beams. And such knowledge gives us a feeling of security when the hurricanes rev up to 150 miles an hour, when trees crash, when oak limbs as thick as your waist are carried across our roof like feather dusters. In South Florida it is important to understand such things: Mrs. Wylie and I have been in seven hurricanes in 13 years.

Our porch faces south and the roof overhangs just enough so that the summer sun is cut off; but the same area is bathed in sunshine all winter. The rest of the roofs overhang to keep the rain off; it rains, sometimes, three inches in ten minutes. Our windows are wood-framed because iron rusts even under layers of paint and aluminum bends; they are "awning type" so that you can leave them open and drive to the beach in tranquillity. A squall may bring a deluge during any brief absence but awning windows keep the interior dry. If you have to close up your house in this region of sudden downpour it will feel like a steam room when you get back home. And being able to leave everything open (our living-room doors sometimes aren't shut for seven days in a year) makes the difference between fighting mold and not. In South Florida, mold grows on your plaster, your wallpaper, your books, your shoes, even your clothes if you shut up your house for very long.

The usual object is to keep cool, even though you will need to be able to get warm on some winter nights. To keep cool, our north and west windows are higher than those opposite. The prevailing breeze is from the southeast. But even when no breeze stirs outdoors, this difference in window height, causing a constant escape of hot air, sets up a small, welcome current of air through the rooms.

We built amongst the live oak trees and the house has an odd angle or two simply to spare certain trees. They keep it cooler in the summer; in winter, they fend off the occasional frosts-so we are able to grow orchids in the oaks exactly as they grow in nature. We carefully picked a spot that had an altitude of 20 feet. Sometimes an Everglades flood surges into Greater Miami: houses even 10 feet lower down than ours get wet. A few years ago, thousands of families who had built or bought homes on low ground were flooded out completely, for weeks. They went back to residences deep in muck, residences sometimes occupied by live raccoons and alligators, dead snakes, and drowned opossums.

Nearly all the metal in the house and all its metal fixtures except enameled plumbing—as well as all the lamps, fire screens, and so on—are brass, bronze, stainless steel, aluminum, magnesium, chrome on brass, or the like. Chrome-plated iron or steel peels like the foil on chewing gum. Even galvanized iron, unless protected, gives out fairly rapidly; and while it will suffice for interior cables, it will not last underground or in the air.

In sum, the architects, builders, and manufacturers have found inexpensive, practical ways of living in the tropics—new ways that would pop the eyes of all the races and nationalities of men who have tried it heretofore. And when due advantage has been taken of those means, living in South Florida becomes less dangerous than living in other places, more healthful and more beautiful the year around—a little like living in Heaven. It smells, for instance, of orange blossoms and jasmine, all year; and it is clean—but really clean. We had a white livingroom rug for years. It stayed white.

The requisite tricks are simple. A good architect who knows them costs no more than a bad one. A good builder may cost a bit extra. In Florida, as everywhere, it is more important to have a good builder than one whose bid is lowest. In Florida, little things tell: the carpenter's extra nails, added safety factors in a roof that costs only a few dollars more, the quality of concrete, the fitting of a window frame. If these are right, come hurricane or termite swarm, the householder can be quite secure.

The people who make your South Florida house must be trustworthy. Otherwise you are liable to find yourself and family sitting in a high wind and a hard rain with no roof. But good construction is not prohibitive; in fact, our house cost less per foot than the average plain concrete-block-stucco bungalow being built at the same time. So the technical problems have been solved. The only unsolved problem is: how do you keep the public from being suckers?

How do you keep them from buying lots in the path of the floods? From "saving" a few dollars and then losing a porch? From erecting a house that instantly causes a million termites to buzz with joy? From paying out good money for furniture that all but "melts" in a climate that's hot, humid, and salty? From putting in windows that smear the walls beneath with rust. From buying household gear and gadgets that disintegrate? Or screens that dissolve in rust and let in flocks of mosquitoes?

Granting you save the homeowner from all such hazards, how do you then keep him from planting a tree so near his roof it knocks off tiles in the first blow? How do you prevent him from setting out a vine that grows through his walls? Or one that lies on his roof, collects water, and rots the thing through in two years—as one did for us? For that matter, how does the suburban homeowner get a large alligator out of his swimming pool when he finds it there, one morning?

South Florida, as the reader can observe, is special. Do you know how to manage land crabs in your lawn, for instance? If you get an eight foot, purple snake in your woods (no fooling!) should you cherish it or destroy it? And suppose you live on a canal—and suppose you get a manatee under your rowboat? What then? What do you do (in a Bayfront house) if you are constantly waked up at dawn by playing porpoises? Call the cops? Or, suppose some pretty, wild trees in your lot turn out to be poisonous?

(Continued on page 165)

FLORIDA HOUSE continued from page 164

Why live in such a place? People ask that, often. Because it's always June. Because, 300 days a year and more, it's like the very best of June in the North. Because the lawn is always green and the flowers, the fabulous flowers of South Florida, bloom forever. Because

you live outdoors and a proper house is, merely, a modification of the outdoors -a structure designed to keep you outdoors every possible moment and, for the rest, to fend off outdoor elements of a rare but (when they occur) definitely undesirable nature.

FABRICS continued from page 97

Here is the shopping information for the merchandise shown on pages 94-97. Prices are approximate.

Striped cotton printed duck, 50" wide, Cerulean Blue and white by F. Schumacher & Co. \$3.75 a yard, available through decorators.

Page 95 (Top)
"Stratoplaid," cotton texture fabric, 48" wide, Nasturtium and Driftwood by D. N. E. Walters. \$2.25 a yard at Lord & Taylor, New York.

(Right center)

'Samba Plaid' cotton rayon taffeta fabric, 50" wide, Terra Cotta, Flame, and Carnation plaid on white, by Shulman Abrash. \$4 a yard at Lord & Taylor, N. Y.

(Left center)

"Old Acquaintance," 36" wide Glosheen fabric, Avocado, Cherry, and Mustard by Waverly Fabrics. \$2 a yard at Stern Bros., New York.

(Bottom)

"Market Day," straw baskets with

fruits and flowers on 36" wide Everglaze chintz, Cherry, Carnation, and greens on Sandalwood ground by Cyrus Clark. \$1.75 a yard at W & J Sloane, Beverly Hills, Cal.

Page 96 (Top)

"Brittany," 48" wide, lin-glo cloth (rayon and linen), white outlined on Hot Chocolate by Everfast Fabrics. \$3.85 a yard at Altman's, N. Y.

(Center)

"Shadow Box," roosters and flower design, 48" wide, Nasturtium, Sandalwood, Driftwood, Gunmetal, and black on white, by Riverdale Fabrics. \$2 a yard at Carson Pirie Scott, Chi-

(Bottom)

"Norgate" flowers and leaves, 50" wide Durafaille, Willow, Hot Chocolate, and greens, by Mead & Montague. \$5 a yard at The Crescent, Spokane, Wash.

Nasturtium colored plain linen, by Morley Fletcher. \$6-\$8 a yard, available through decorators.



right for every room . . . frame your windows with distinction. They're the most beautifully made organdies you can buy! In white or 8 smart shades. • Send 10¢ for booklet, "Fashions in Windows," and name of nearest dealer to Berkshire Curtains, Dept. HG-3, Madison Sq. Station Box 159, New York 10, N. Y.





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What can be more typical or more appropriate for our present day living than furniture like this - Unique's Solid Knotty Pine open stock series in both dining and bedroom pieces is perfect for the ranch type home or, either Colonial or Cape Cod cottage types. It even blends with contemporary backgrounds and the wide selection offered permits a choice of pieces to meet any need. The rich brown "aged" pine color makes decorating easy.

An illustrated folder describing the complete series will be sent upon request.



Master Woodworkers Since 1854



Start right, at the windows, to give your home a thrilling beauty treatment. It's easy, and inexpensive! Adaptable Kirsch decorating ideas are yours to command . . . and fine Kirsch drapery hardware, the complete line for extra beauty and durability, made by the leader in the business. Kirsch traverse (draw cord) rods, for example, work better and the bone-hard baked enamel finish looks better longer. Generous, positive overlap insures privacy. Four adjustable length-sizes, for windows up to 150 inches wide. Drapery hardware is not all alike! Ask for . . . insist on . . . genuine Kirsch traverse rods and accessories for assured satisfaction.



Name. Address___ _Zone____

PARIS

continued from page 108

ant of Toulouse-Lautrec) which houses the scratchy encrustations of Dubuffet and the automatic abstractions of Mathieu; Galerie Louise Leiris, 49, bis, rue d'Astorg, where you will find Picassos; Louis Carré, 10, avenue Messine; and Galerie Jeanne Bucher, 9, boulevard Montparnasse. The new abstractions of Nicholas de Stael (heavilypainted conglomerations of squares) which have caused considerable excitement among the cognoscenti, are displayed by Jean de Bourg on the rue de l'Opera. The revival of tapestry weaving fostered mainly by Jean Lurçat some years ago continues to produce stimulating results. Among them: the Baroque designs of Picart le Doux, the expressionist symbolism of Dieulot and Matégot, and the superb abstractions of Gilioli and Idoux.

Things to do: Walk, walk, walk: beside the Seine with its fishermen and bookstalls; down from the Place du Tertre, at the top of Montmartre, stopping at various bistros en route for coffee and liqueurs; around the He de le Cité by moonlight; along the Avenue des Champs-Élysées; through the Bois de Boulogne, for tea at Bagatelle, or lunch at the island-restaurant in Lac Inférieur; to the florist shops on the Avenue Victor Hugo, the flower market behind the Madeleine. . . . Watch the children playing in the Luxembourg Gardens, Attend the races at Longchamp and Chantilly. Go to the Paris Opera, if only to enjoy the sumptuousness of the building. And, yes, get to the top of the Eiffel Tower.

For art: Besides the Louvre, there is the Musée de Cluny (the Middle Ages), the Musée du Petit Palais (Renaissance), the Musée Guimet (arts of Asia), the Musée Cernuschi (arts of China and Japan), the Musée Carnavalet (history of Paris), the Musée du Jeu de Paume (19th-century, Impressionist painting), the Musée d'Art Moderne, and the Musée Rodin.

Outside of Paris: Visit Versailles, Le Nôtre's masterpiece; Malmaison, Josephine's home; Fontainebleau, the grand architectural potpourri of the French Kings' tastes; Chartres, the great Gothic cathedral; and Chantilly, a fairy-tale château, surrounded by a lake. If you want to see more châteaux, call La Demeure Historique, 33, rue du Faubourg-St.-Honoré (ANJou 96-00), where they arrange trips to those outside of Paris and elsewhere.

Shopping: Place Vendôme is the center for the Haute Couture. For gloves, hand-made blouses, and lingerie, the shops along the Faubourg-St.-Honoré. For handkerchiefs and silk scarves, the large department stores. For antiques, the tiny shops along the Left Bank's quais. For household linens: Porthault, 18, rue de la Grange-Batelière; Paquin, 3, rue de la Paix; La Grande Maison de Blanc, 6, Blvd. des Capucines. And don't forget the Flea Market.

Restaurants: La Tour d'Argent, 15, Quai de la Tournelle; Lapérouse, 51, Quai des Grands Augustins; La Méditerranée, 2, Place de l'Odéon; Fouquet's, 99, Avenue des Champs-Élysées; Maxim's, 3, rue Royale; Le Pré Catelan (Continued on page 175)



The luxurious tailored effects of triple pleats, double pleats, and smartly-trim box pleats are easy now, thanks to the magic of Kirsch Easypleat. This latest Kirsch accessory enables you to make beautiful, uniform, "professional-looking" pleats in any fabric - any width. Nothing could be easier, with the special Kirsch Easypleat heading tape, forming-hooks, and simple instructions.

BOX PLEATS



These most-tailoredlooking of pleats, formerly a job for experts only, take shape like well-ordered magic with the help of Kirsch Easypleat. No special skill is required.

DOUBLE PLEATS



Double pinch pleats and triple pleats (as illustrated at the top of this column) can be made simply and easily, with just the right touch of 'professional flair" with Kirsch Easypleat.

Kirsch Easypleat directions are easy-Kirsch Easypleat directions are easy-to-follow. A handy dimension chart even shows the width-after-pleating for all three types of pleats. Trust Kirsch to have developed the very handiest pleating system ever. Ask for Kirsch Easypleat by name!





Here's the sure and easy way to change old rooms into new with paint alone

Take samples of your furnishing colors—or any color from anywhere—to your Martin-Senour Nu-Hue Custom Color Bar.

Build color plans and select paint colors with professional advice and these easy-to-use visual aids: Nu-Hue charts to accurately match, complement or accent any color. Large color chips, actually painted. Visualizers to pre-view your own color choices in room settings. Page after page of full-color photographs of beautiful rooms in the Treasury of Color.

Your color selections are custom-mixed in finest Martin-Senour Paints . . . flat, satin, fullgloss or exterior finishes. Recorded for future duplication. Delivered ready to use.

end color confusion

NOW old rooms can be transformed into new rooms with paint alone! Martin-Senour paints in colors unlimited make this possible without confusing plans or costly purchases of new furnishings.

Use what you have . . . the same rugs, the same draperies and pretty much the same fabrics. But bring all these colors into harmony with new colors, new color ideas and new color combinations. Martin-Senour Nu-Hue Custom

Colors enable you to match, complement or accent any color you're now using or ever plan to use. You're sure the results will be as perfect as your plans because the colors you choose are prescription-mixed especially for you at the Nu-Hue Custom Color Bar. Your exact color choice... in flat, satin, full-gloss or exterior finish... custom-mixed in finest Martin-Senour Paints, recorded for future duplication, delivered ready to use.



America's Color Leaders

MARTIN-SENOUR

Ready-mixed paints too! Available at all Martin-Senour dealers. Complete line of fashion-favored colors in every finish. Colors selected through a continuous, nation-wide survey of the colors homemakers prefer and purchase for all their home furnishings. UR PAINTS

Paints for every purpose, including
Neu-Tone Flat Finish • Monarch House Paint
Nu-Hue Architectural Finishes
Kolor-Brite Enamel • Automotive Paint

"Paint" Your Rooms 20 Times in 10 Minutes
Take confusion out of color plans with new patented
MARTIN-SENOUR COLOR VISUALIZER. Includes color
chips and folder with drawing of room and furnishings
on window-like cover. To "try on" new colors in unlimited combinations place color chips in slots beneath
drawing. Only 106.

Martin-Senour Paint Company 2520 South Quarry Street, Chicago 8, Illinois

Please send my copy of the new MARTIN-SENOUR COLOR VISUALIZER for pre-viewing rooms and furnishings in unlimited color combinations. I enclose 10¢.

Name ______

DEPT. HG-32



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Energized Vertagreen, America's fastest growing plant food, brings ARMOUR the kind of fresh, new beauty and color to home surroundings you've always dreamed of. Thick velvetertagreer green lawns . . . fairyland borders of bright, rainbow-colored flowers . . . shrubs and trees with sturdy, fresh foliage. And vegetables grow full and tender with Vertagreen. Vertagreen feeds plants more completely because it's a perfect blend of the vital elements plants need. This better-balanced plant food feeds three ways: (1) roots,

> So, whether you're a lawn and garden enthusiast or just an off-and-on putterer, you'll want Vertagreen for your grounds this Spring. See your garden supply dealer right away. Ask him for Vertagreen-the sure

(2) stems and leaves, (3) flowers, fruits or vegetables.

way to new lawn and garden loveliness.

Order from your Garden Supply Dealer, Now! Packed in Attractive 1, 5, 10, 25, 50, and 100 Pound Bags

ARMOUR FERTILIZER WORKS

Who has H & G colors?

Following is a list of the firms presenting merchandise in House & Garden 1952 colors.

BEDDING

Serta Associates Simmons Company Spring-Air Company Superior Sleeprite Corporation

BEDSPREADS

Bartmann & Bixer, Inc. (Kenneth)
Cabin Crafts, Inc.
Cannon Mills, Inc.
Fieldcrest Mills
Morgan Jones
J. & C. Bedspread Co.
(Lady Christina)
Simtex Mills

BLANKETS

Cannon Mills, Inc.
Chatham Manufacturing Co.
Faribault Woolen Mills (Faribo)
Fieldcrest Mills
Kenwood Mills
North Star Woolen Mills Co.
St. Marys Woolen Mfg. Co.

BLINDS AND SHADES

Calhawaii Co.
Columbia Mills Inc.
Eastern Venetian Blind Co.
Holland Shade Co.
Levelor Lorentzen
Tropicraft

CLOSET ACCESSORIES

E-Z-Do Princess House

CURTAINS

Bartmann & Bixer, Inc. (Kenneth)
Berkshire Fine Spinning Assoc. Inc.
Bromley Mfg. Co.
Cameo Curtains Inc.
Imperial Curtain Co.
Modern Curtain Co.
North American Lace Co., Inc.
Owens-Corning Fiberglas Corp.
Henry W. Plant & Co.
Robertson Factories, Inc. (Vogue)

DECORATIVE ACCESSORIES

Coasters Inc.
Charmwick Candles
Gottschalk Sales Co.
The Haeger Potteries, Inc.
Laura Lee Linder Fine Leather
Accessories
Virginia Metalcrafters
Will & Baumer Candle Co., Inc.

DINNERWARE

Bergstrom & French Co.
Castleton China, Inc.
Doulton & Co., Inc.
Flintridge China Co.
Fulper Pottery Co.
Gladding, McBean & Co.
Hall China Co.
Haviland & Co., Inc.
International Molded Plastics, Inc.
Edwin M. Knowles China Co.
Lenox, Inc.
Onondaga Pottery Co.

Richards Morgenthau Co. Ridgway & Adderley, Inc. Southern Potteries, Inc. Terry Designs Waertsila Corp. Josiah Wedgwood & Sons, Inc.

FABRICS

Joshua L. Baily & Co. Barret Fabrics Inc. Bolta Products Sales, Inc. (Boltaflex) Celanese Corporation of America Cyrus Clark Co. Cohn-Hall-Marx Covington Fabrics Desley Fabrics (Div. of J. H. Thorp & Co.) E. I. du Pont de Nemours & Co., Inc. Felt Association Inc. Golding Decorative Fabrics Kandell Inc. Louisville Textiles, Inc. (Fincastle) Masland Duraleather Co. (Duran) Mead & Montague Plastron, Inc. Riverdale Fabrics Standish Corp. The Stead & Miller Co. Textron Inc. (Indian Head & Domestic div.) Titus Blatter & Co. U. S. Royal Fabrics Waverly Fabrics Through store decorating departments Ruth Adler Designs Brunschwig & Fils Cheney Brothers A. L. Diament & Co. Goodall Fabrics Greeff Fabrics, Inc. Grosfeld House Inc. Knoll Associates, Inc. Konwiser Inc. Marlotex Corp. Mitchell-David Co., Inc. Patterson Fabrics Inc. Schiffer Prints (Div. Mil-Art Co.) F. Schumacher & Co. Morton Sundour Co., Inc. J. H. Thorp & Co. Inc.

FLOOR COVERINGS

Aldon Rug Mills, Inc. American Tile & Rubber Co. (Amtico) Amsterdam Textiles, Inc. Artloom Carpet Co., Inc. Barwick Mills Belrug Mills, Inc. (Wunda Weve) Bigelow-Sanford Carpet Co. Cabin Crafts Inc. (Needletuft) Callaway Mills, Inc. Congoleum-Nairn Inc. Delaware Floor Products (Flor-ever) Firth Carpet Co. Flintkote Co. (Tile-Tex Division) Goodyear Tire & Rubber Co. Hardwick & Magee Co. J. & C. Bedspread Co. Johns-Manville Sales Corp. A. & M. Karagheusian, Inc. (Gulistan) Karastan Kentile Inc. The Klearflax Linen Looms, Inc. James Lees and Sons Co. The Magee Carpet Co. C. H. Masland & Sons Mohawk Carpet Mills, Inc. Pabco Products Inc.

(Continued on page 170)

fits your home

CURTIS
WOODWORK

Here's woodwork that fits
perfectly into modern living—
woodwork delightfully at
home in any style of house.
It's Curtis Woodwork,
of course—fresh in its
appealing charm, sturdy in
its honest craftsmanship.

An excellent choice for a onestory house, this Curtis doorway will add an extra touch of beauty and individuality to your home. It is design C-1709—one of several Curtis styles.



Notice the smart, modern simplicity of this Curtis mantel. It may be painted, stained, or finished "natural." The wood opening size is variable. Your Curtis dealer will show you numerous other styles.

This graceful Curtis cabinet will serve many uses in breakfast alcove, dining or living room, nursery, game or book room. It may be painted or stained. Curtis design C-6503.



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and remodeling. I enclose 10 cents. ((Please print.)

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Perennial Pattern on Swatch Shown One Third Actual Size

plan with Mas all-plastic upholstery

FOR EVERY ROOM IN YOUR HOME

Put fashion-right beauty in your plans with Masland Duran-shown here in Perennial, one of its lovely new pattern creations. See Masland Duran on all types of furniture in unrivalled colors for tasteful decorating . . . comfort and practicality for modern homemaking. So easy to keep clean. Just use a damp cloth.



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FREE! FOLDER WITH SAMPLE OF MASLAND DURAN WRITE TODAY!

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H & G COLORS continued from page 169

Sloane-Blabon Corp. Alexander Smith, Inc. Susquehanna Mills, Inc. Waite Carpet Co. M. J. Whittall Associates, Inc. Wright Mfg. Co.

FURNITURE

Metal Furniture Brown-Jordan Co., Inc. Ficks Reed Company Gallo Original Iron Works George Koch Sons, Inc. Molla Inc. Pacific Iron Products Plaut & Lederman John B. Salterini Lee L. Woodard Sons

Rattan Furniture Ficks Reed Company

Upholstered Furniture Baker Furniture Inc. Barcalo Manufacturing Company S. J. Campbell Co. Drexel Furniture Company Dunbar Furniture Corporation of Indiana Ficks Reed Company Gallo Original Iron Works Klaus Grabe Habitant Shops, Inc. Jamestown Lounge Company Michigan Seating Company Modernize Inc. Molla Inc. Morganton Furniture Company Reilly-Wolff Associates, Inc. Selig Manufacturing Company L. & J. G. Stickley Furniture by Tomlinson Valentine Seaver Company Whitehall Furniture Company Widdicomb Furniture Company John Widdicomb Company Lee L. Weodard Sons

Wood Furniture Albert Furniture Company Baker Furniture Inc. Barcalo Manufacturing Company Beacon Hill Collection S. J. Campbell Co. Crawford Furniture Company DeGaal & Walker Drexel Furniture Company Dunbar Furniture Corporation of Ficks Reed Company Klaus Grabe Grand Rapids Bookcase & Chair Co. Habitant Shops Inc. Henredon Furniture Industries Inc. Heritage-Henredon Hitchcock Chair Company Hooker Furniture Corporation Hosken, Inc. Imperial Furniture Company Jamestown Lounge Company Johnson-Carper Furniture Company, Inc. Kittinger Company Michigan Seating Company Morganton Furniture Company Old Colony Furniture Company

Pacific Iron Products (Nordica Group) Richards Morgenthau Rway Furniture Company Selig Manufacturing Company L. & J. G. Stickley Furniture by Tomlinson United Furniture Company Valentine Seaver Company Whitehall Furniture, Inc.

Widdicomb Furniture Company John Widdicomb Company Lee L. Woodard Sons

FARRICS FOR UPHOLSTERED FURNITURE

Baldwin Mfg. Co. Beauchamp Inc. Bolta Products Sales, Inc. (Boltaflex) L. E. Carpenter & Co. (Vicrtex) Masland Duraleather Company (Duran)

George McArthur & Sons, Inc. (McKinley Division)

CLASS

Blenko Glass Co., Inc. The Fenton Art Glass Co. Fostoria Glass Co. Hambro House of Design Imperial Glass Corp. Viking Glass Co.

HOUSEHOLD EQUIPMENT

Bathroom Scales Detecto Scales, Inc.

Brooms & Brushes Craftsman Brush Co. Howard Dustless-Duster Co. Modglin Co., Inc. Ox Fibre Brush Co.

Cabinets Coppes, Inc. Cox Kitchens, Inc. Kitchen Maid Corp. Beautycraft (Miller Metal Products, Inc.) Mutschler Bros. Co. St. Charles Mfg. Co.

Kitchenware Belmont Stamping & Enameling Co. Bergstrom & French Co. Dazey Corp. Ekco Products Co. Evans International The Hall China Co. McKee Glass Co. Phoenix Table Mat Co. Rival Mfg. Co. Silex Company The Tricolator Co. United States Stamping Co. The Washburn Co. West Bend Aluminum Co. Verity Southall, Ltd.

Mats & Napkins Bowes Industries, Inc. Hedwin Corp. The Ullman Co., Inc.

Ranges Chambers Corp.

Refrigerators Presteline (Leeson Steel Products)

Rubber Mats Wooster Rubber Co. American Mat Corp.

Plumbing Fixtures Crane Co.

Ventilators Vent-A-Hood Co. Chicago Electric Mfg. Co. (Continued on page 171)

H & G COLORS continued from page 170

LAMPS

"Almco" Art Lamp Corp.
Design Technics
Warren Kessler
Nathan Lagin Co., Inc.
Lightolier Co.
Edward P. Paul
Richards Morgenthau Co.
Roselle Lamps, Inc.
Stadler Neuwirth, Inc.
The Verplex Co.
Kurt Versen Lamps, Inc.

PAINTS (See page 172)

PLASTICS

American Cyanamid Co. (Melmac) Bolta Product Sales Inc. (Boltaflex) Burroughs Manufacturing Corp. L. E. Carpenter & Co. Inc. (Vicrtex) Chicopee (Lumite) Corrulux Corp. (Corrulux) Delaware Floor Prods. Inc. Dodge Cork Co. Dow Chemical Co. (Saran and Styron) E. I. Du Pont de Nemours & Co. (Fabrilite) Firestone Plastics Co. (Velon) Formica Co. Goodrich, B. F. Co. (Koroseal) Goodyear Tire and Rubber Co.

Marsh Wall Products, Inc. (Mar-

Masland Duraleather Co. (Duran)

Natcolite-Div. National Store Fixture Co. (Tabletops) Pabco Prods. Inc. Rubber Corporation of America (Rucoam) Samuel Moore Co. Sloane Blabon (Koroseal) St. Regis Paper Co. (Panelyte) Tennessee Eastman Corp. (Tenite) Union Carbide and Carbon Corp. (Bakelite Div.) U. S. Plywood Corp. (Kalistron) U. S. Rubber Co. (Naugahyde, Koylon) Westinghouse Electric Corp. (Micarta)

RADIOS AND MUSICAL INSTRUMENTS

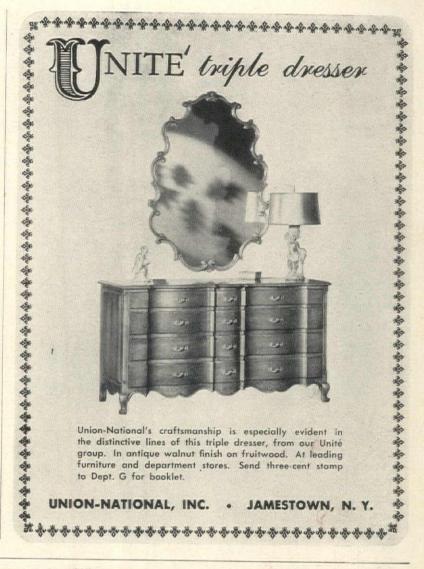
Arvin Industries, Inc. Capehart-Farnsworth Corporation C. G. Conn Company The Hallicrafters Company Leedy & Ludwig

SHEETS

Cannon Mills Fieldcrest Mills Wamsutta Mills (Supercale)

SHOWER CURTAINS

I. B. Kleinert Rubber Co. Plastron, Inc. (Continued on page 172)





MODERN CLASSIC

in



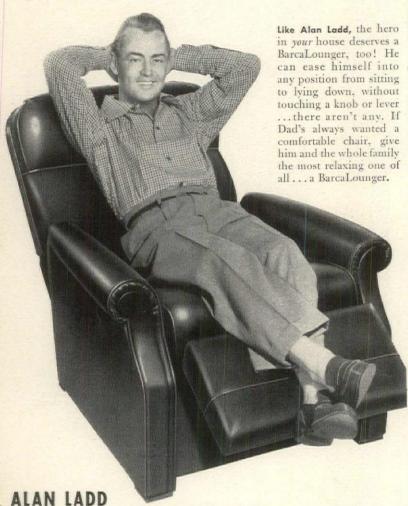
wrought iron furniture

Designed by Molla with the tasteful simplicity that is the hallmark of fine modern furniture. Very comfortable ... very versatile—use it indoors or outdoors. Guaranteed rust proof for 8 years ... available in your choice of many decorator colors and fabrics.

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starring in "RED MOUNTAIN"

A Hal Wallis Production

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The Barcalounger looks like a chair. Comes in 8 handsome models in sizes to fit anybody. Choose from rich leather, smart fabrics, long-wearing plastics. See the genuine Barcalounger at your furniture or department store now. No other chair so healthfully relaxing anywhere!





Strain and fatigue just melt away in a BarcaLounger. It makes the heart's work easier, too. Barcalo's patented "Floating Comfort" features let Da'd sit and read, lean back and rest, or stretch out and relax. What luxury! And the automatic leg rest eliminates the need for an ottoman or footstool.

AS LITTLE AS \$139.50 GIVES HIM THE ONE AND ONLY



(Prices slightly higher west of the Mississippi)

FREE! BarcaLounger booklet, "How a Few Minutes a Day Can Make You Feel Years Younger". Write Barcalo Dept.MG, Buffalo 7, New York. Manufacturers fine furniture since 1896.

H & G COLORS continued from page 171

SLIPCOVERS

Sure-Fit Products Co.

TABLE LINENS

James G. Hardy & Co. Inc.
John Matouk & Company
North American Lace
Paragon Art & Linen
Plastron, Inc.
Simtex Mills (Division of Simmons
Co.)

TOWELS

Callaway Mills, Inc.

Cannon Mills, Inc.
Fieldcrest Mills
The Ullman Co. Inc.
Wamsutta Mills
Wellington Sears Co. (Martex)

WALLCOVERINGS

Asam Wallpapers, Inc.
The Birge Co., Inc.
Imperial Paper and Color Corp.
Interchemical Corporation, Coated
Products Division (Sanitas)
Stamford Wall Paper Co., Inc.
United Wallpaper Inc.
(Continued on page 176)

When you buy paint

House & Garden's 24 colors for 1952 are made by 60 paint manufacturers, sold at over 5,000 stores

House & Garden colors in paints include trend setters as well as recurrent classics. This means that almost any paint store can match them. The House & Garden colors in paints are available in three forms: 1. ready-mixed, ready for use; 2. with the ingredients measured for you to mix; 3. mixed to order (this can be done by most paint stores). Your salesman will advise you as to the special kind of paint best suited to the special job you have to do, indoors or out, on wood, plaster, building board, glass or metal. You will find when you buy your paint that full and explicit directions come with it. They will tell you how to prepare the surfaces you are going to paint, how to apply paint, how long to allow for it to dry thoroughly and how many square feet you may expect to cover with a given amount. The amount of wear your paint will have to take also affects your choice and there are specially long-wearing varieties which will be your best choice for kitchens, bathrooms, nurseries, halls, etc.

These manufacturers have matched all 24 House & Garden colors for 1952:

Acme Quality Paints, Inc.
Colorizer Associates:
Bennett's
Walter N. Boysen Co.
Blue Ribbon Paint Co.
Brooklyn Paint and Varnish Co.
James Bute Company
Great Western Paint Corp.
Imperial Varnish & Color Co., Ltd.
Jewel Paint and Varnish Co.
Kohler-McLister Paint Company
W. H. Sweney & Co.

Vane-Calvert Paint Co.
Warren Paint and Color Co.
Geo. D. Wetherill & Co., Inc.
Grand Rapids Varnish Corporation
Jones-Blair Paint Company, Inc.
Kentucky Color & Chemical Co., Inc.
(makers of dry pigments)
Magicolor Company
The Martin-Senour Company
Old Colony Paint & Chemical Co.
Red Spot Paint & Varnish Co.
Standard-Toch Chemicals, Inc.

These manufacturers have matched many House & Garden colors for 1952:

The Allentown Paint
Manufacturing Co.
Devoe & Raynolds Co., Inc.
Frank W. Dunne Co.
Keystone Paint & Varnish Corp.
Mautz Paint & Varnish Co.
McCabe Paint & Varnish Co.
Benjamin Moore & Co.
Morris Paint & Varnish Co.
Monroe, Lederer & Taussig, Inc.
The Muralo Co., Inc.

Murphy Paint, Div. Interchemical Co.
National Lead Co. (Pacific Coast
Branch)
Olo Paint Corp.
Perfection Paint & Color Co.
Pratt & Lambert, Inc.
Rockford Paint Manufacturing Co.
Sapolin Paints, Inc.
The Sherwin-Williams Co.
Wesco Waterpaints, Inc.
Wesco Waterpaints (Canada) Ltd.

These manufacturers are in the process of matching House & Garden colors for 1952:

Adelphi Paint & Color Works Inc.
Aulcraft Paints, Limited
Barreled Sunlight Paint Co.
Breinig Bros., Inc.
The A. Burdsal Co.
Samuel Cabot, Inc.
The California Ink Co., Inc.
Central Paint and Varnish Works, Inc.
Cook & Dunn Paint Corp.

Custom Colors Corp.
T. C. Esser Co.
Felton, Sibley & Co., Inc.
Merit Paint & Varnish Co.
The O'Brien Corp.
The Paraffine Companies, Inc.
The Eagle-Picher Co.
The Patterson-Sargent Co.
Valentine & Co., Inc.

MR. BING continued from page 144

Critics have always cautiously complained that it is full of unrewarding vocal passages, by which they mean that parts of it are virtually unsingable. Long stretches of the simple story are static when they aren't downright witless. Despite Beethoven's name on the title page, Fidelio has rarely been a whopping success anywhere in the 147 years of its existence.

Nearly everybody agrees that the Met should give works like Fidelio, but somewhere, somehow, Bing must find the funds to meet the inevitable deficit-and the period of low taxes on big incomes, when a rich banker like Otto Kahn wrote checks to cover the season's deficit, belongs, with the voices of the Golden Age, to the opera's fabulous past. When Bing took over, the deficit was a staggering \$430,000, a little less than was raised at last season's end by an appeal for \$760,000 from subscribers and listeners to the opera's big Saturday afternoon radio public. The opera wound up its first Bing-administered season nearly half a million in the red.

Unlike the German opera houses in which Vienna-born Bing got his early training, the privately subsidized Glyndebourne Mozart Festivals in England, and the postwar Edinburgh Festivals of Music and Drama (which made Director Bing a world-wide figure and eventually landed him in his present post), the Met receives no Federal, state, or city subsidy. Few people realize that in the unlikely event that it sold every seat for every

performance, the opera would still wind up each season in the red, unless it staged or re-staged no new productions-a lethargic state by no means to be desired, which would probably also depress box-office sales. Even the repeal of the 20 per cent Federal tax (which now goes into the Opera's coffers rather than the Government's) before the season started last November will probably result in what Bing describes as a "manageable deficit."

Another Met headache is purely physical. The Metropolitan enjoys world-wide prestige because of the glorious sounds which have been made on its cavernous stage. Packed to its gilded rafters for a Big Occasion, the sight of it is enough to quicken the pulse of the most jaundiced musiclover. But practically speaking, the old music-theater is a nightmare. Planned in 1880 by Josiah Cleveland Cady, it was not intended as a showcase for the artists, but for the boxholders who also happened to own it. It contains hundreds of "blind" seats, including many in the famous Diamond Horseshoe, from which spectators can see less than two-thirds of the stage. And little attention was wasted on practical problems like storage space for the enormous amount of scenery and props needed by a repertory company which last season in 20 weeks staged 20 different works, each as elaborate as most Broadway song-anddance shows. Most of the Met's scenery is kept in a huge warehouse at 129th (Continued on page 174)



creators of DESERT FLOWER



THE NEW FURNITURE FASHION FOR CASUAL AMERICAN LIVING

'Cross Country is open stock for living, dining and bedroom. Now, in a choice of either Driftwood, or Sandune finish, with Oyster White and Ebony accent colors. These "room dividers" add smartness and convenience to the livingdining apartment . . . are only one of the many exclusive 'Cross Country unit, specialized, and dual-purpose pieces for which SLIGH is so famous. At leading stores, coast-to-coast.

Send 10 cents for folder illustrated in full color showing the complete selection of 'Cross Country. Address:

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THAT ASSURES BEAUTY FOREVER You can expect Eljer's Fine Plumbing Fixtures to stay beau-

You can expect Eljer's Fine Plumbing Fixtures to stay beautiful and new-looking for a lifetime, with ordinary care. Whether you choose a lovely pastel color or Eljer's snow white, the finish cannot fade. Bathtubs and Kitchen Sinks have an extra-thick coating of glass-like enamel . . . fused to a rugged, rigid, cast-iron base. Vitreous China Lavatories and Closet Combinations resist stains and

Pipes bring in fresh water and carry the waste away, but for satisfactory service, you want faucets that work smoothly and efficiently . . . without dripping. So, in kitchen, bathroom or laundry, specify Eljer Fittings, quality-built for long, trouble-free service. All wearing parts are easily renewable.

are impervious to all ordinary acids . . . because they are *real* china. Eljer Fixtures wipe sparkling clean with a damp cloth. For free booklet, write Eljer Co., Box 192, Ford City, Pennsylvania.

ELJER CO. FACTORIES AT FORD CITY, PA.,

MR. BING continued from page 173

Street, 4½ miles from the stage door, and must be trucked back and forth at great expense. Props and a carpenter shop for repair and maintenance fill a six-story warehouse near the Opera itself. Small wonder that just offstage in the tiny two-by-four office of Master of Properties Ralph Edsen a sign reads: "Stop worrying. You'll never get out of this world alive."

At times Bing, as well as the prop crew, will do well to remember the motto, and never more than when he is bucking the weight of tradition accumulated at the Met in the 65 seasons before he took over. Of these, 42 were under the administration of Giulio Gatti-Casazza, who in effect transplanted an Italian opera house (La Scala in Milan) bodily to New York, and tenor Edward Johnson, who made his operatic debut in Italy as Eduardo di Giovanni and later often sang at the Met as a star in Gatti's constellation. Bing represents the first clean break with the Gatti-Johnson management.

Even before the great golden curtains swept up on his first season in November, 1950, Bing had demonstrated his courage in a bout with heroic tenor Lauritz Melchior who, when he was not invited to return to the Met, was miffed, and said so publicly. Melchior was one of many major Met stars who make more money on the radio, Broadway, and TV, in the movies and nightclubs than they do at the Opera itself. All pay better than the \$1,000 per performance the Met can afford its top box-office attractions. The result: many Metropolitan stars had been giving the Opera the brushoff, appearing once or twice a season, ignoring the rules about being available for rehearsals, repeat performances, and the annual spring tour. Bing reactivated the rules, and put the shoe on the other foot. When one of the Met's leading baritones, Robert Merrill-under contract to appear with the opera on its 6,000-mile tour last spring-turned up instead in Hollywood, Bing promptly announced that the singer had been fired, and requested him to remove the Metropolitan's name from his publicity and reinstated him only after he had apolo-

Bing has also clamped down on the use of the Metropolitan's name by singers who haven't appeared at the opera house in recent seasons. On the other hand, as a concession to stars and their managers, he has tried to sign contracts far enough in advance so that when the stars aren't needed, they may schedule concerts, radio, and TV appearances elsewhere in ample time. This is an important departure from the old practice of holding up contracts until the zero hour.

Mr. Bing has also demonstrated courage and imagination in hiring such topnotchers from Broadway as Margaret Webster (who staged Aïda), Garson Kanin (Fledermaus), and Alfred Lunt (Così Fan Tutte), as well as Eugene Berman, who designed the sets for Rigoletto. Such moves have attracted fresh attention to the Met. There is, for example, the story of the two women who passed the old yellow temple of music on their way to the Crosby movie, Mister Music. "I hear,"

said one to the other, "that they've got a Bing in there now, too."

They certainly have, and everybody at the Met, from the tallest top hat in the boxes to the nimblest prop boy backstage, knows it. His influence has even extended to the buzzers which summon the audience back to its seats from the lobbies and Sherry's when intermissions are over. Before Bing, these were sounded so discreetly that they were barely audible, if at all, over the hubbub and clatter between the acts. Now they can be heard by all, and nobody seems to mind.

The indefatigable Mr. Bing has been responsible for a touring Fledermaus company, equipped like the New York original with sets and costumes by Gerard, and plans the creation of a television department, headed by Herbert Graf, Reginald Allen, the Metropolitan Opera Association's Secretary, and his own General Assistant, John Gutman. Lacking so far is a sponsor, for productions which won't duplicate the Metropolitan's regular repertory (the cost of televising Met productions onstage, thus far attempted only on several opening nights, is fantastic). Instead, there will be an effort to find new works, in addition to the classics, and also new singers.

With this program, and other new productions to come, Bing hopes to silence such critics as The New York Herald-Tribune's Virgil Thomson, himself a composer of note, who complained that the opera's schedule for the season now ending contained nothing by contemporary composers. As the author of several important contemporary operas (Four Saints in Three Acts, The Mother of Us All) which have never achieved production at the Metropolitan, Thomson of course has an ax to grind-which, since he has a definite point of view and explains it brilliantly, is one of the characteristics which make him interesting as a critic. However, the last time the Met tried its hand in the field of contemporary opera with Peter Grimes, by the young and well-established English composer Benjamin Britten, one outraged subscriber actually spat in the box-office window. And Peter Grimes, which had already enjoyed considerable success in England, attracted so few customers that it was withdrawn, at a substantial loss, after two seasons. Scheduled for next year, however, is Stravinsky's opera. The Rake's Progress. Nobody can say for sure yet whether or not The Rake's Progress will also be progress for Bing in a troublesome new territory.

It is problems such as these that make the legendary cleaning of the Augean Stables look like a janitor's job by comparison. But the vigor with which Mr. Bing is tackling them has given the old opera house new life. The fact that millionaire backers no longer can or will pick up the tabs for whopping deficits, and other economic factors, have liberated Bing and the opera alike from control by the tiarastudded Old Guard which once made the Metropolitan Opera possible. Now Bing must find an equally devoted public to support his new policies and productions or the bang with which he began might yet become a bust.

PARIS

continued from page 166

and Armenonville, Bois de Boulogne. Try also the famous cafés and brasseries of the sixth arrondissement: the Café de Flore, Deux-Magots and the Brasserie Lipp; the less-known bistros of the rue des Canettes or rue du Dragon. Also La Boule d'Or, and Camille Renault, rue de la Republique à Puteaux.

Hotels: Among the best known are the Meurice, the Ritz, the Hotel George-V.

Travel data: No visa, but if you stay longer than three months you will need an identity card from the Préfecture of Police. One dollar is worth approximately 350 francs. About perfume: remember, you are limited to one bottle of each fragrance, not one bottle from each perfume house.

ROME

continued from page 108

Things to do: First, there are all those buildings and places you have read about all your life: St. Peter's, the Vatican, the Forum, the Colosseum, the Baths of Caracalla, the Borghese Gardens, the Pantheon, the Capitoline Hill, the Appian Way, and the Catacombs. There are also the fountains of Bernini, most anywhere you look. The villas and palazzos (see Art and Architecture below), the Stairway of the Piazza di Spagna festooned with flower vendors, and the three major basilicas besides St. Peter's; St. Paul's Outside-the-Walls, St. John Lateran, and Sta. Maria Maggiore. No matter how much you do, find time to do nothing, to idle Roman-fashion at a side-

Art and architecture: The Museums of the Vatican: the Sistine Chapel, the Borgia Apartments, and Raphael Stanze (Raphael's and Italian painting's foremost creations). In St. Peter's: the bronze baldaquin of Bernini. The Villa Borghese, its museum (more Bernini) and gallery (paintings by Botticelli, G. Bellini, Caravaggio, Correggio, Tintoretto, and Titian). The Palazzo Venezia and museum (paintings by G. Bellini, Titian, decorations by Mantegna). The Mausoleum of Julius II by Michelangelo. Palazzo Doria (if you wonder what a late baroque façade looks like, this is the best; by Valvassori). Galleria Doria-Pamphili (Innocent X by Velasquez in the private apartments). The Villa Medici (now the home of the French Academy): The Palazzo Barberini (begun by Maderno, continued by Borromini, finished by Bernini). The Galleria Nazionale d'Arte Moderna (19th-century Italian art).

Music: The repertory of the Teatro dell'Opera this spring includes Antigone by Liviabelle, Werther by Massenet, and I Puritani by Bellini, as well as familiar Italian and Wagnerian operas. The tenor Ferruccio Tagliavini will sing at the Teatro Argentina on March 7; the mezzo-soprano Jennie Tourel at the Sala dell'Accademia Nazionale de Santa Cecilia on March 14. The 'cellist Gregor Piatigorsky will play at the Teatro Argentina on March

28. At the Teatro Eliseo, Yehudi Menuhin will perform April 17, and Claudio Arrau, pianist, April 28. Florence (and in May the Maggio Musicale) is only four train-hours away.

Outside of Rome: The Villa d'Este at Tivoli, notable especially for its gardens and fountains. Hadrian's Villa, once the largest and richest villa of the ancient Roman world. Ostia, a poetic mise en scène of ruins and sheep. For a tour of the Roman castles, call Ente Provinciale per il Turismo di Roma (tel. 484735).

Shopping: China and antiques: Ferrara, Via Condotti 6. Couturieres: Simonetta Visconti, Via Gregoriana 5; Fontana, Via Liguria 38; Gabriellasport, Piazza di Spagna 93; La Boutique, Via Piemonte 57. Venetian glass: Venini, Via Condotti 59. Gloves: A. Manco, Piazza di Spagna 53. Jewelry: Bulgari (the Cartier of Italy), Via Condotti 10. Lingerie and linens: Emilia Bellini, Piazza di Spagna 77. Tailors for men and women: Cifonelli, Via Boncompagni 16 and Rue Marbeuf 31; Giuliano Ciro, Corso d'Italia 32.

Restaurants: Il Fagiano, Piazza Colonna 363; Hostaria dell'orso, Via Monte Brianzo 93; Il Passetto, Via Zanardelli 14; The Hassler Hotel roof; The Open Gate Club, 3 Via San Basilio. Torre Fiorenza, 10 kilometers outside of Rome on the Via Cassia. Less expensive and much in the spring spirit are the sidewalk bistros (trattorias): the Galleasi on the Piazza Trastevere; Tre Scalini on the Piazza Navona; Doney's next to the Excelsior Hotel.

Hotels: Excelsior, Hassler, Grand, The Bernini-Bristol, The Ambasciatori, Mediterraneo and Quirinale.

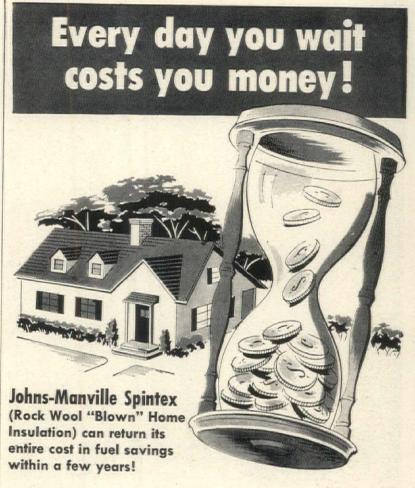
Travel data: No visa if you stay less than 90 days. Current official rate of exchange: 624.75 lire to the dollar (a 100-lire banknote equals 16c).

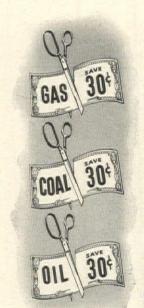
LONDON

continued from page 108

colors of Robin Ironside, and the linear portraits of Patrick Heron. London is probably the most theater-busy city in the world today. There are some 50 productions on the boards as we write. Among the hits that may still be around are: Third Person by Andrew Rosenthal, with Roger Livesey, Ursula Jeans, and Denholm Elliot; The Little Hut by André Roussin (translated by Nancy Mitford), with Robert Morley, Joan Tetzel, David Tomlinson; Love of Four Colonels by Peter Ustinov, with Peter Ustinov. Scheduled for the spring are: a hitherto unknown Chekhov play, Don Juan in the Russian Manner, a revival of Henry James' The High Bid, and the William Archibald dramatization of his short novel, Turn of the Screw, called The Innocents. (New Yorkers saw it with Beatrice Straight, Londoners will see it with Flora Robson.) The Old Vic will perform Timon of Athens, King Lear, Clandestine Marriage, an 18th-century comedy, The Other Heart, a new verse play by James Forsyth based on the life of François Villon. Stratford-on-Avon (21/2 hours by train) will open a 33-week season on March 13, presenting Ben Jonson's Volpone with Sir Ralph Richardson, Coriolanus, As You Like It, The Tempest, Macbeth,

(Continued on page 176)





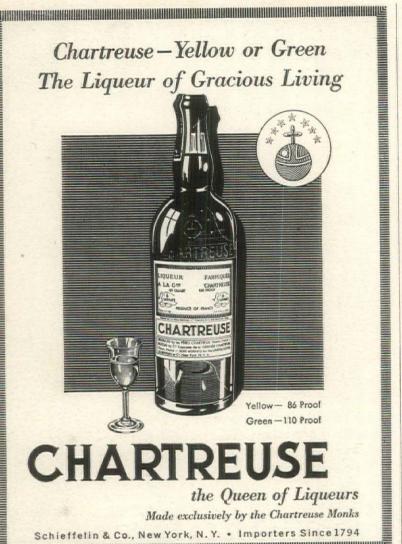
You can save up to 30¢ on every dollar you now spend for heating your house. And with mounting fuel costs adding to the higher costs of living, you can't afford to wait!

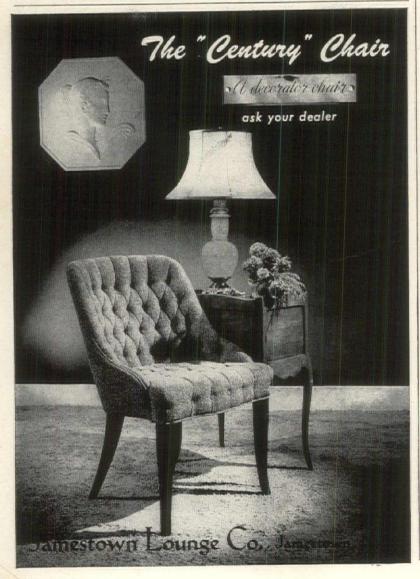
The new edition of the popular Johns-Manville book "Comfort That Pays For Itself" explains why nothing you can do to your home will give as much comfort for so little . . . tells how J-M Spintex Rock Wool Insulation not only pays for itself, but continues to pay yearly dividends for as long as your house stands . . . how your house will be warmer in winter, up to 15° cooler in summer, safer from fire, too.

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LONDON continued from page 175

directed by John Gielgud, and Much Ado About Nothing with John Gielgud and Diana Wynyard.

Things to do: From Charing Cross Pier, take a Thames Water Bus down to Greenwich, where the hospital was designed by Wren, Inigo Jones, and Vanbrugh. From Westminster Pier, take a Thames Launch upstream to Kew and Hampton Court, watching for the delightful riverside village of Strand-on-the-Green after Chiswick Bridge. Ride a No. 11 bus, which has a conveniently comprehensive route. If pressed for time, hire a car from Godfry Davis (SLOane 0022). Investigate Chiswick Mall, along the Thames, and Camden Hill, off Church Street, for fine 17th- and 18th-century houses. Don't forget the Orangery and Sunk Garden, with its pleached walk of lime trees, at Kensington Palace. Go to the Tea Centre in Lower Regent Street, sponsored by the tea producers, to see how tea should be brewed. Take tea at Gunter's or Sagne, in Marylebone High Street (delicious cakes, cheese soufflés). Hear an opera at Covent Garden, particularly Benjamin Britten's newest hit, Billy Budd, if it's still playing. Go to a typical London music-hall like the old Metropolitan in Edgware Road. Take in the Royal Windsor Horse Show, May 15 through 17. Attend the Chelsea Flower Show, London's most important, May 21 to 23. Watch the Oxford and Cambridge boat races, March 29. The Grand National at Aintree, Liverpool, will take place April 5, and since everything in Britain stops for it, you might just as well fly 3/4 hour by B.E.A., and see it in person. For information about great houses open to the public, contact the British Travel Association, 336 Madison Ave., N. Y., or Queen's House, St. James S1., S.W., London.

Art: The National Gallery. The Tate. The Wallace Collection (superb French 18th-century art and furniture). The Victoria and Albert Museum (chiefly industrial arts, but Raphael's cartoons for the Acts of the Apostles, one of the supreme achievements of the Italian Renaissance are on loan from H. M., The King). The British Museum (excellent old-master drawings in the Print Room). The Soane Museum (Hogarth's The Election and Rake's Progress series). English Royal Collection at Hampton Court (Mantegna's Triumph of Caesar in the Orangery).

Shopping: Cashmeres: W. Bill, Ltd., 12 South Molton Street; Liberty's, Regent Street; Fortnum & Mason, Piccadilly; Finnigans, New Bond Street. Fine lace: The White House, 51 New Bond Street, Leather goods, riding accessories: Revelation, 170 Piccadilly; Russell & Bromley, 24 Conduit Street; Leathercraft, 43 Berkeley Street. Tea: Jackson's, Piccadilly, Twining's, 216 Strand, Old silyer: L. Franklin, Duke Street; Welby & Son, Garrick Street. English china and glass: The General Trading Co., 1, 3, 5 Grantham Place, Park Lane. Books: Cyril Beaumont's Book Shop, Charing Cross Road. For antiques and whatnot: Ebury Street, Belgravia; King's Road, Chelsea; St. Christopher's Place and South Molton Street in Mayfair.

Restaurants: The Caprice, in Arlington Street; The Ivy, just off Cambridge Circus (for lunch); Boulestin, in Southampton Street. For cheaper meals: Jardins des Gourmets, Escargot Bienvenu, and Josef, all in Greek Street, Soho; Antoine's, The Etoile, Belle Meunière, The White Tower, all on Charlotte Street, Bloomsbury. For typical English food: Cunningham's Gyster Bar, in Curzon Street; Wheeler's Oyster Bar, Old Compton Street, Soho.

Clubs: (You must be introduced, but the hotel manager can usually do it): The Persian Room, in Berkeley Street; The French Club in St. James' Place.

For dancing: The Orchid Room and The Four Hundred (you have to join these); The Colony, in Berkeley Square, the Bagatelle, in Mayfair Place, and Quaglino's, in Bury Street.

Pubs: The Salisbury, in St. Martin's Lane (its specialty: draught Guinness and actors from the Old Vic); The Museum Tavern, opposite the British Museum (writers and researchers); Fitzroy Tavern, off Charlotte Street (Bloomsbury literary world); The Prospect of Whitby, hanging over the Thames at Wapping down by the docks.

Hotels: Expensive and well-known: Claridges, The Ritz, The Savoy, The Dorchester, Grosvenor House. Small and comfortable: Brown's, in Dover Street; The Cavendish, in Jermyn Street, St. James (run by Rosa Lewis, former friend of King Edward VII); The Stafford, in St. James' Place.

Travel data: No visa. Exchange rate: \$2.80 to the pound sterling.

H & G COLORS continued from page 172

Nancy Warren (Div. of United Wallpaper Inc.) H. B. Wiggins Sons Co. York Wall Paper Co. Through store decorating departments Bassett and Vollum, Inc. Inez Croom, Inc. Denst & Soderlund Inc. A. L. Diament & Co.

Kneedler-Fauchère Sigfrid K. Lonegren, Inc. Murals Inc. Wilton E. Owen Inc.

F. Schumacher & Co. Richard E. Thibaut, Inc. Timbertone Decorative Co., Inc. Wall Trends Inc. The Warner Co.

MISCELLANEOUS

L. Nachman & Son, Inc.

STATIONERY

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Write for these booklets

GARDENING

1952 spring catalog spotlights the Burgess' early hybrid A tomato, Bush Buttercup squash, hardy super-size giant mums, Red Rich strawberries, and a host of other vegetable and flower favorites. Complete descriptions accompany each selection; plant instructions are given. Burgess Seed & Plant Co., Dept. 220S, Galesburg, Michigan.

Three great gardening aids: Vigoro, a complete plant food, provides all the vital food elements grass needs from soil for top growth and deep, sturdy roots. End-o-Pest, a quick, all-purpose pest protection; and End-o-Weed, which destroys over 100 varieties of weeds, won't harm ordinary lawn grass. All these are described more fully in pamphlets from Swift & Company, HG 3, Plant Food Division, Union Stock Yards, Chicago.

Garden Gems includes an impressive listing of roses, among them the AARS winners, and a fine rose index. Among other selections are flowering shrubs, vines, perennials, and many other favorites. Bobbink & Atkins, HG 3, East Rutherford, New Jersey.

Wick lawn edger enables you to make a complete break between lawn and walk without stooping or bending. On the Wick edger, the cutting knife follows the contour of the ground, does not dig or plow up the soil. For additional information, write Amplex Engineering, Inc., HG 3, Newcastle, Indiana.

Cut weeds, grass, reeds with the Scythette. It has a 20" cutter bar, 1¼ hp motor that runs many hours per gallon, handles easily. Hoffco, Inc., Dept. H-G, Richmond, Indiana.

White Flower Farm's 1952 catalog has an impressive collection of plants, shrubs, and trees. Among them are a collection of six white daffodils, distinguished French hybrid lilacs, and fine imported shrubs. Here you find a sensible down-to-earth approach to gardening, with invaluable planting suggestions. 25c. White Flower Farm, Dept. 5, Litchfield, Connecticut.

DECORATING

Treasurama Preview of custom-finished furniture allows you a wide choice of chairs, sofas, tables, lamps. Here you see heirloom pieces of mahogany and fruitwood, available in special finishes. Bayfort Society, Box 1808, HG 3, Charlotte, North Carolina.

Sculptone Lightoliers are decorative ceiling lights which you can probably use all over the house. Two parts, the bowl and crown, radiate and reflect illumination from within the fixture, and provide better diffused light, more of it. Lightolier, HG 3, 11 East 36th Street, New York City, New York.

The world's newest kitchen ideas states that if you make the kitchen comfort-

able, bright, and efficient, you can entertain informally here and/or give yourself more time and energy for after-work fun. Kitchen accessories, cabinets, and appliances are shown in well-designed room settings, which show you how to streamline your work. 10c. Youngstown Kitchens, HG 3, Mullins Mfg. Corporation, Warren, Ohio.

Today's Trend is to Meier & Pohlmann dinettes. You'll see why when you open this little booklet. Dur-Oak plastic forms the table top, and it is burn-, liquor-proof, stain-resistant. Chairs have curved back, plastic covers, deep seat is designed for comfort. Booklet shows the various pieces in many attractive colors, which will immediately make you want to start redecorating your dining room. 10c. Meier & Pohlmann, HG 3, 1400 Palm Street, St. Louis 7, Missouri.

Designed for living are Eljer plumbing fixtures, made of vitreous china and enameled cast iron, in colors to spruce up your bathrooms. You'll see here enough color ideas and modern, bright fixtures to make any bathroom in the house a decorative asset. Eljer, HG 3, Ford City, Pennsylvania.

Fancher presents a neat, compact portfolio of furniture styles for the dining room. Here are 18th-century designs made of mahogany accented with satinwood or boxwood. The hardware is authentic, complements each piece. 25c. Fancher Furniture Company, Dept. G-3, Salamanca, New York.

Go back in time with these photographs of period chairs. Color reproductions make you feel as though you could sit right down in an Early American chair, look through the stereoscope in the Victorian room, dine in a Duncan Phyfe setting. There are pages of decorating hints, a dictionary of furniture and decorating terms, and, of course, some excellent photographs of chairs. Tell City Chair Co., HG 3, Tell City, Ind.

MISCELLANY

Festival of great music is a small album of listings by Remington Records. These LP records include symphonies, concert and opera vocals, concertos, light classics, orchestral, piano, violin and chamber music, and popular records. There is an impressive list of the Remington recording artists, all of whom will contribute greatly to your hours of music appreciation. Remington Records, Inc., HG 3, 551 Fifth Avenue, New York City 17, New York.

Home elevators add comfort and convenience to your house. The Elevette is a vertical lift for stairwell, closet, or corner, can be installed with or without enclosure and with no overhead machinery. The Inclin-ator is electrically operated from house-lighting circuit (as is the Elevette), clings to side of wall, and the seats fold up compactly when they are not in use. Inclinator Company of America, 2206 Paxton Blvd., Harrisburg, Pennsylvania.



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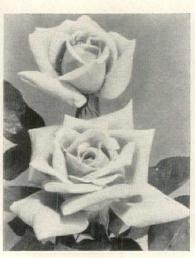
These nine new roses, introduced this year, will add color to your garden

7 ou can look forward to increased hardiness, fragrance, and many more unusual colors and combinations in this year's new roses. While the majority of these hybrids have been bred for garden use throughout the country, several of them are especially adapted to warm climates such as California and the southern states. In addition to the nine roses shown here, other interesting new varieties are: HYBRID TEA ROSES: Fred Howard, a full double, high-centered yellow, tipped with pink; Helen Traubel, long-stemmed, apricot pink; Tawny Gold, longlasting and fragrant, medium height; White Swan, upright in growth with clear white high-centered flowers; Fire Dance, shimmering scarlet, for garden or greenhouse culture. CLIMBERS: Climbing Pinkie, reaching 6' to 8' in warm climates, produces clouds of pink clusters; Climbing Goldilocks, with strong, continuous bloom, resembles its yellow bush parent. FLORIBUNDAS: Independence, flaming scarlet, compact in growth, 21/2' to 3' tall; Vogue, an unusual red with an iridescent sheen; Easter Parade, golden bud opening to light crimson rose, yellow underpetals.

Hybrid tea roses



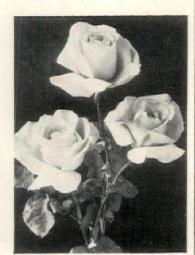
Chief Seattle is rich buff apricot with ruffled petals.



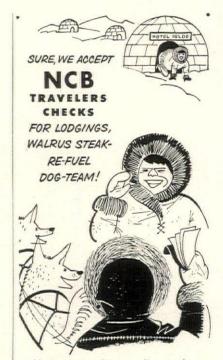
Dr. Debat has pointed buds, large, open, pink flowers.



Charles Mallerin is deepest possible red and is velvety.



Hedda Hopper, a delicate pink, is very fragrant.



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Climbing roses



Coral Dawn's pointed buds unfold to double blooms.



Pink Cloud's rich pink clusters are tea-scented.

Connie Mack, left, is deep, velvety crimson with dark green leaves.

Floribunda roses



Poulsen's Bedder, right, blooms in masses of bright clear pink.



Mrs. Inge Poulsen, left, amberpink, flowers freely.

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- *Canadian National Railways offices in Boston, Buffalo, Chicago, Cincinnati, Detroit, Flint, Mich., Kansas City, Los Angeles, Milwaukee, Minneapolis, New York, Philadelphia, Pittsburgh, Portland, Me., San Francisco, Seattle, St. Louis, Washington, D.C. In Canada, 360 McGill Street, Montreal, Que.



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Soil conservation begins at your own front door

Dr. Donald Wyman, horticulturist of the Arnold Arboretum, explains what kinds of vines and shrubs hold soil on banks

f you select the right kind of woody plants and place them to advantage on banks around your house, you can start soil conservation at your own front (or back) door. Choose vigorous-growing plants, that increase rapidly by sending out rooting runners or underground stolons (slender branches which develop new plants at their tips). Such plants cover a bank quickly, form firm roots, and hold the soil in place. Some varieties of grasses and perennials are useful for the same purpose, but woody plants, especially those that are evergreen, are most satisfactory for the refreshing color they give you all through the year.

The steepness of a bank is the first problem to consider. The more moderate the slope, the easier it is to establish your planting. A wise method is for you to begin by planting as thickly as possible to obtain a good binding cover quickly. You may even find it advisable to sow a quickgrowing type of grass or rye to prevent erosion while the slower woody plants are taking root and beginning to spread. Or you may lay sods of



In spring Leucothe catsbaei's underbranches bear creamy clusters.



English ivy, Hedera helix, makes evergreen cover for banks, walls.



Leaves of the evergreen leucothoe turn red or bronze in winter.



Hall's honeysuckle, one of the fastest-growing bank binders known.



grass in lateral strips. Better still, use some ground cover such as lowbush blueberry if you can obtain it in sods. Such a method helps materially in the first stages of maintaining your permanent planting.

Evergreens

Evergreens are an obvious first choice, particularly in ornamental plantings close to the house. The Sargent juniper, *Juniperus chinensis sargenti*, or any one of several varieties of creeping juniper, *J. horizontalis*, are excellent in either sun or shade. All grow comparatively slowly so it is imperative to plant them rather close together if there is immediate danger of soil washing away.

The Japanese spurge, Pachysandra terminalis, is a frequently used ground cover, but it can do service on a low bank only when in the shade. Its sun-withstanding, low-growing counterpart, the common periwinkle, Vinca minor, grows more rapidly, puts out stems that root all along the bank, especially when the soil is moist. In areas where the common English ivy, Hedera helix, is winter-hardy, usually south of New York City, this vine proves useful. It does best in a slightly shaded situation where it is not exposed to the burning sun of late winter and early spring. The purple-leaved Euonymus fortunei coloratus also makes a good evergreen creeper. It is hardy in New England, grows more rapidly than other evergreens of this category, and bears deep purplish-red foliage during the greater part of the winter.

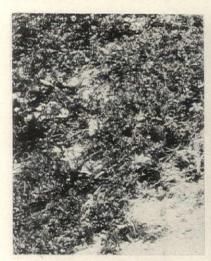
The graceful, drooping leucothoe, Leucothoe catesbaei, might be useful in certain shaded situations where the (Continued on page 182)



Lonicera japonica, a rapid-grower, needs control on formal banks.



Sods of lowbush blueberry, ideal for New England, hold the soil.



Bearberry, Arctostaphylos uvaursi, holds ground on sandy banks.



For height on medium slopes, in semi-shade, try rhododendrons.





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CONSERVATION continued from page 181

winter sun will not burn the foliage. In rich moist soil, this plant grows about three feet high with drooping branches of evergreen to semi-evergreen leaves. In spring, their underside is covered with profuse masses of small waxy flowers similar in size and shape to those of the blueberry.

Sandy slopes are somewhat of a problem, but the bearberry, Arctostaphylos uva-ursi, native from coast to coast, is ideally suited for them provided they are not too steep. This little ground-clinging evergreen creeper is hard to move, so it is best to set out sods or pot-grown plants, but it earns its place in this list because it endures dry, sandy soils in full sun. These plants are being used in large numbers along New England seashore highways, where other greenery could not survive. Sometimes sods of the lowbush blueberry, Vaccinium angustifolium, are interplanted to make a more interesting bank and also help the bearberry in becoming established, for it is a rather slow developer. The ideal way to start off this evergreen is to lay sods on top of well prepared soil, sift in considerable amounts of a light sandy soil, and then wash with water.

Two vines might be mentioned in this group of evergreens, although they are truly evergreen only in the South. These are Hall's Japanese honeysuckle, Lonicera japonica halliana, and its hardier cousin, Lonicera henryi. As many travelers may have observed, Hall's honeysuckle, introduced into America 90 years ago, has become a pest in certain sections along the Atlantic coast. You will have noticed it if you have driven the highways from Philadelphia southward. As it is probably the fastest



Strong stems of Rosa wichuraiana root quickly, bear white flowers.



Bittersweet, with yellow and scarlet fruits, gives a bank fall color.



Sweet pepperbush likes its roots near water; use it to edge a pond.



Rose-acacia, Robinia hispida, grows very well even in poor soil.

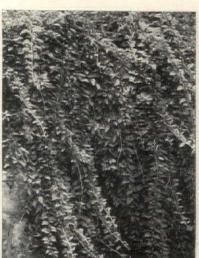
growing of the better bank covers, it has been widely used for this purpose. Inexpensive, easily moved, growing in sun or shade, in rich or poor soils, it has many attributes, but may easily get out of hand in a formal planting. Consequently it should be used with caution.

The Henry honeysuckle has shown itself to be hardier in the North and not as rampant a grower. Its foliage does not take on the rich bronze color in late fall that marks its more vigorous relative, but it has merit in tidy plantings, especially where winters are too cold for Hall's honeysuckle.

For formal planting

There are also some deciduous plants suitable for short banks, where a neat or formal appearance is desired. The rockspray, Cotoneaster horizontalis, grows three feet tall, but you can keep it lower by pruning it moderately now and then. Where its small-leaved branches touch the ground they frequently take root. The bright red berries in the fall, and semi-evergreen foliage, make it an attractive plant.

Do not overlook forsythia Arnold Dwarf. Its mound-like habit of growth, small leaves, and ability to develop rapidly and root quickly whereever its branches touch the soil, make it desirable. A bank planted with it would not be uniform in height, but have a mounded appearance. The plants would probably stay under two feet high for many years. So far, since its origination in 1941, it has not been known to bloom. Two yellow-flowered plants do well on poor soil in full sun, and bloom in summer. The Blue Ridge St. Johnswort (Continued on page 184)



For sun or shade try the matrimony vine, Lycium halimifolium.



The taller bayberries are fine bank binders, especially near the sea.



Indigofera gives spikes of rosecolored, pea-like flowers in June.



Hypericum does well as a soil cover on low banks, bears yellow flowers.



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CONSERVATION continued from page 183

Hypericum buckleyi, is a native of the southeastern United States, but is hardy as far north as Boston. Because it grows about a foot high and makes a dense mass of fine twigs and leaves. it is not suited for steep banks. With bright yellow flowers about an inch in diameter, it makes a neat, decorative soil cover. Somewhat more vigorous in growth and recommended for steeper banks is its European relative Aaronsbeard St. Johnswort, H. calycinum, a dense grower, clean in habit, and about a foot high. Its flowers are borne singly at the tips of upright stalks and are nearly three inches in diameter. Widely used as a ground cover and as a bank plant in England, its benefits should be brought to the attention of American

The native lowbush blueberry is excellent for transplanting in sods and is widely distributed over the eastern United States. Although you may find it growing wild in many areas, it needs an acid soil to do well. It makes a neat cover for gradual slopes, seldom grows over eight inches tall. Another native, the yellow-root, frequently found in the woods from New York to Florida, makes a satisfactory bank plant because large plantings of it have a regular, leveled-off height of somewhat under two feet. Its vigorous underground stolons help hold the soil on steeper banks. Its flowers and fruits are inconspicuous.

Various roses can be used. Perhaps the memorial rose, Rosa wichuraiana,

is best because of its tendency to grow closely along the ground. The single white flowers, about two inches in diameter, bloom in mid-July, while the vigorous stems take root quickly wherever they touch the soil. Rosa wichuraiana quickly covers rather steep banks and maintains a good appearance at all

The Indian currant or coralberry, Symphoricarpos orbiculatus, is another common favorite. Hardy throughout the entire northern United States, it is a many-branched shrub about three feet tall. Its arching branches, covered in the fall with small, profuse, coral-red berries, take root wherever they touch the ground, so that one plant soon develops into a sizeable clump. Not as well known, but almost as good, is the Kirilow indigo, Indigofera kirilowi, from China, which produces five-inch spikes of rose-colored pea-like flowers in June.

Taller shrubs for sun or shade

Even in wilder areas, away from your house, banks should be planted to prevent soil erosion. For such places there are several vigorous shrubs to consider, which will grow in either sun or shade, and usually in any kind of soil. Among these are the Japanese barberry; Siebold's forsythia with its drooping, rooting branches; the Virginia rose; the matrimony vine, Lycium halimifolium, which creates a dense mass of inter-

(Continued on page 185)

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CONSERVATION continued from page 184

woven thorny stems; the ninebark; the Canada sumac which grows well on very poor, sterile soils; and the roseacacia, Robinia hispida, which constantly pushes up suckers and is especially adapted for poor, dry

The widely advertised Japanese rose, Rosa multiflora, is often suggested for every conceivable purpose about the house. But be warned that it is truly a rank-growing shrub, often about nine feet high and as much across, and may do more harm than good on a small property. As a clipped hedge, it is apt to grow out of hand, so you should use it only where plenty of space is available. As a plant for steep banks it may have merit, but remember that its profuse seeds are distributed easily by birds. Rosa multiflora may become a thorny pest in certain sections of the country. Arrowwood, Viburnum dentatum, has its uses, too. The bayberries, Myrica pensylvanica in the North and M. cerifera in the South, are excellent as bank binders although not as fast growing as some, and rather difficult to transplant. Slightly neater in general appearance are the summersweet, Clethra alnifolia; New Jersey tea, Ceanothus americanus; sweet fern, and several little Diervilla species. Even the red osier, Cornus stolonifera, is useful where the ground is moist.

Vines

Most deciduous vines look disorderly when grown flat on the ground. If shrubs or seedling trees appear among them, the vines climb them rapidly and often choke them to death, giving a most unsightly look to the bank. However, among satisfactory vines for banks there are bittersweet, wild grape, five-leaf akebia, Virginia clematis (a quick rooter wherever its stems touch moist ground), Virginia creeper, kudzu vine (the fastest growing of all the vines, easily rooting at almost every node, hardy only from Philadelphia south), and in the South the cross vine, Bignonia capreolata. All grow fast, cover banks quickly, and frequently root along their stems. But remember that each becomes unsightly if you allow taller plants to grow among them.

Although there are many other plants which might be mentioned, those discussed here are the best. Keep in mind that the intelligent selection of the right plant for the right place will aid you tremendously in holding potentially "movable" slopes and banks in place throughout the years.

For your copy of Dr. Wyman's chart of shrubs and vines for bank plantings, write to House & Garden's Reader Service, 420 Lexington Avenue, New York 17, N. Y.

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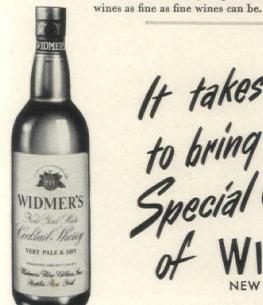


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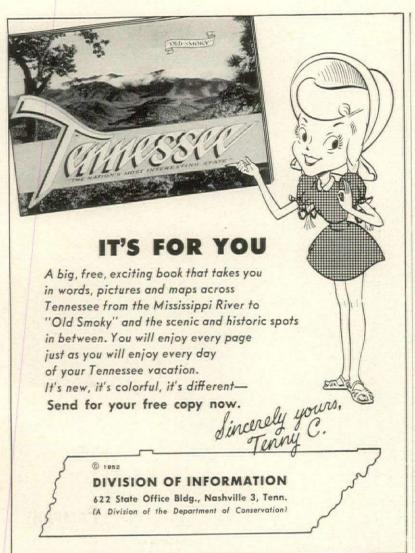
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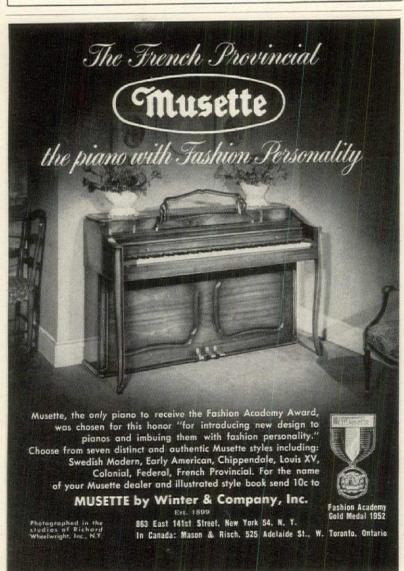
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WIDMER'S WINE CELLARS, INC., NAPLES, N. Y.









NEW PERSPECTIVE continued from page 127

Here is the shopping information for the merchandise shown on pages 123-127.

All prices are approximate.

Page 123

This new Perspective Group by Drexel Furniture Co. was designed by Milo Baughman and is made of native hardwoods and mindoro veneer with a "mink" finish.

Peasant sofa is covered in "Orkney" tweed, has four removable bolsters; 78" l., 34" d., 28" over-all height. In muslin, \$269.

Vertical wing chairs, spring unit seat and back, covered in pumpkin (nasturtium) linen, 28" x 32" x 36". In muslin, \$136.

Cocktail-dining table, 27" x 60" x 15½", rises to dining height, 39" x 60" x 29", with leaves raised. \$159. End table, cork top, has bottom shelf for magazines, 30" x 21" x 22", \$59. Accessories: Louis XIII clock from The French Antique Co., New York.*

Persian copper cigarette bowl, \$7.50, available through decorators at Mottahedeh, New York.*

Three "Spatterdash" orange and brown saucers used as ash trays, \$2.90 doz. Also in gold with black, myrtle green with dubonnet.

"Grande" lamp, a deep ridge textured, free-form design, hand-textured translucent parchment shade, 3-way socket, 36" over-all. In brown, antiqued with greige, greige shade, \$18.

"Growler" (filled with flowers on coffee table) comes in rice, buckwheat, and molasses colors, \$6.

Mondrian tableau, 27" x 27", about \$30. "Rhythm" carpet available in Pilgrim gray, salon beige, corsage green, myrtle green, greige, Sandalwood, and Avocado, \$12 sq. yd.

Page 124

Top left

Drexel buffet, 52" x 19" x 32½" h., \$159.

"Montage" fabric in brown color, 48" w., \$2 yd.

Accessories: black walnut-colored iron double-dresser lamp with Fiberglas cylinder shade, \$16.

Tarot prints, 14th-century reproductions, 11" x 18", set of four available, \$10 ea. Leaf Long tray with coral motif, \$3. Dew Drop tray with leaf motif, \$3.

Lower left

Right and left-arm sectional chairs, spring cushion covered in "Orkney" tweed, 25\%" x 32" x 31". In muslin, \\$91 each. Accessories: picture by Juan Miro, Mural #2, \\$45.

Taper Tub with coral motif, \$7.50. Allmetal tree lamp has three adjustable bullet lights, gray-beige enamel, \$30. Fabric: Sandalwood basketweave effect textured fabric.

Center sketch

Zenith Radio Corp. "Deauville" television console with carved solid walnut cabinet, hand-wrought brass hardware, 19" screen, 12" Jensen (Continued on page 187)

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NEW PERSPECTIVE continued from page 186

speaker, 43" h., 30" w., 24" d., \$1200*.

Page 195

Upper left

Clothes and accessories: Town Meeting straight skirt, in gray flannel, \$11 by Glen of Michigan, N. Y.*

White short-sleeved sweater, Scotch Zephyr wool, \$7 at Mark Cross, N. Y.* Vogue Pattern #7582, sizes 12-20 and 40-42, 60c. (Only apron is shown.)

Town Meeting skirt, same as above, and Hunt Breakfast coat of cowhide, \$20, both by Glen of Michigan.*

Pigskin bag, \$51 incl. tax; Italian straw shopping basket, \$7.50; pigskin gloves, \$5. All at Mark Cross, N. Y.*

Upper right

Dark gray linen dress by Claire McCardell, \$60 at Lord & Taylor.*

Lower right

Armchair upholstered in linen, brick color, \$36 in muslin.

"Symbols" fabric in Terra Cotta (brick), 48" w., \$2 yd. Antique cherry print on wall.

Page 126 Upper left

Mr. and Mrs. dresser, 63" x 19" x 321/2" h., with 8 drawers, \$175.

Paddock shirt, white background with yellow and blue check, \$9; naturalcolor belt, blue dungaree skirt, \$6. All by Glen of Michigan.*

Vanity unit, 30" x 19" x 30", \$70.

Vanity bench, 19" x 16" x 221/2" h., \$27 in muslin.

Four Roosters skirt, by Glen of Michigan, natural background, Mustard and black design, \$15. Beige denim top, \$5, both Lord & Taylor, N. Y.* Make-up, accessories, and perfume from Saks Fifth Avenue, N. Y.*

Upper right

Storage headboard, 4'6", \$110. Swinging night table, attached to headboard of bed, swings out on metal rods with wheels on base. 18" x 10" x 15½", \$40.

Dress same as in center photograph.

Left center

End table with cork top, bottom shelf for magazines, 30" x 21" x 22", \$59. Accessories: table lamp of black walnut-colored iron with oval-shaped Madagascar straw shade, \$22.

Smoker's box in Dalmatian pattern, \$6; Citrant bowl in Dalmatian pattern, \$15.

Antique fruit print.

Cotton carpet is chocolate brown, \$9 sq. vd.

Fabric is natural-textured linen.

Center sketch

"Mesa" sheer Celanese ninon handprint in Mustard (gold), black, and white.

"Rhythm" pattern carpet in Avocado, \$12 sq. yd.

Perspective chenille bedspread in Mustard, \$15.

Bottom right

"Spatterdash" plates, 8" plate 75c ea.; (Continued on page 188)



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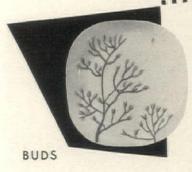
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NEW PERSPECTIVE

continued from page 187

5" plate, 40c ea.; cup and saucer, 75c set. Perspective glassware; juice, \$6 doz.; old-fashioneds, \$6.25 doz.; 12-oz. tumblers, \$6.25 doz. In clear glass, Avocado, or frosted snowflake design.

Perspective tablecloth in Terra Cotta (brick), about \$4 for 54" x 54" size; "Matkins" in Mustard, 12" x 18", 40c each.

Page 127

Top right

Drop-leaf extension table, 38" x 28" x 30" h. closed, extends to 85" when open, has one 12" leaf, \$99.

Armchairs, slip seats, \$36 in muslin. Accessories: "Spatterdash" pumpkincolored 8" and 5" plates.

Perspective china dinnerware in rice color, 16-piece service for four, \$10. "Modern Classic" sterling flatware, 6-piece place setting, luncheon size, \$29.75 Fed. tax incl.

Perspective glassware: old-fashioneds, same as above, 16-oz. tumblers, \$7.20 doz. White plastic place mats, Hedwin Corp., 70c ea.

Center sketch

Buffet table, 42" x 19" x 30", with one 10" leaf, \$170.

Lower right

Furniture described above.

Accessories: dinnerware, silver, and glassware are listed above. Perspective "Matkins" in gold are 40c ea. Staffordshire dogs, available through decorators at Mottahedeh, N. Y.*

Note: All fabrics, floor coverings, and accessories except those starred (*) are available from Aimcee Wholesale Corp. stores.

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ideals of racial tolerance and religious freedom, of harmony and amity within our communities. To learn how you can help Brotherhood Week, write the National Conference of Christians and Jews, 381 Fourth Avenue, New York 16.



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THE PORTABLE ROOM cont'd from page 143



Here is the shopping information for the merchandise on pages 142-143. All prices are approximate.

Page 142 Left

Star-point containers for flowers, fruit. Finished gold inside, white outside, at Sydney Brown, N. Y.

Round woven straw basket, to use as fruit or casserole server, \$2 medium size, at the Basket Bazaar, N. Y. Chair, lamp, slip covers are described below.

Page 143 Top right

"Scuttle" basket of black wire mesh can be used for magazines or fruit, \$10, New Dimensions, N. Y.

White column lamp of milk glass has brass fittings and trim. White paper Lastex back enables this slip cover to be adjusted without a wrinkle to all standard-style lounge chairs. It's charcoal denim, with self-welting, plain ruffled skirt, a zipper closing. For shopping information and prices turn to page 190

shade has gold bandings, by Nathan Lagin Co., \$15 at Bloomingdale's, N.Y. Klaus Grabe upholstered armless "Jointlock" chair, in muslin, \$39.

Sketch

Slip covers for studio sofa: material is Sanforized charcoal black-and-white denim by U. S. Royal Fabrics. Ready-made slip covers by Sure-Fit Products are styled especially to H&G's requirements. Covers have jumbo self welting, kick pleat at corners. \$25. At Boston Store, Milwaukee, and B. Altman, N. Y. Two studio sofas "Winston-Reed" have two oblong back cushions, 73" 1., 30" w., 18" h., by Eclipse Sleep Products, N. Y., \$70 each at Macy's New York. Square corner table, by Klaus Grabe, is 24" x 24", shown in birch, \$27.

(Continued on page 190)

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Lute and Organ, circa 1562. A woodcut from the Bettmann Archive.

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THE PORTABLE ROOM

continued from page 189

Unfinished pine cabinet has double doors, no base used, 35" w., 16" d., 24" h., "Aristo-bilt" by Salmanson & Co. \$26 at Wanamaker's, N. Y.

Rug is "Loopweave" by Callaway Mills, cotton rug in Pebble, 9' x 12', \$50. At the windows: Draperies are blackand-white plaid denim (same as slip covers). Used as floor-length draperies under valance which is covered in same fabric, 56" wide, \$1.70, at Boston Store, Milwaukee; and B. Altman, N. Y. Same plaid as above is also available in tablecloths and matkins by Simtex

Café curtains, available ready-made or use H&G's instructions for making them of white cotton pique, broadcloth, or percale, bone rings make them completely washable.

Student lamp (shown on square corner table) has brass base with glass shades, \$30 by Edward P. Paul & Co., Inc., N. Y.

Page 189 Sketch

Kroehler chair, 33" over-all length, 33" height of back, 22" seat width, in muslin \$65. As shown: Covered in plain denim slip cover (U. S. Royal Fabrics) by Sure-Fit Products, \$11. This fabric is also available by the yard, 36" wide, 80c yard. At Boston Store, Milwaukee; B. Altman, N. Y.

CAFE CURTAINS continued from page 99

Shopping information for pages 98-99. All prices are approximate.

Page 98-Top sketch:

"Empire Border" can be ordered by the yard on 36" broadcloth. By Eaglesham Prints, through decorators.

Lower right: "Serenacel" of Celanese acetate fabric, 50" wide, \$1.25 yd., at Jordan Marsh, Boston.

Far right: Mead & Montague's "Durafaille" is a combed cotton faille fabric, washable, 50" w., available in 48 colors. \$3 yd. at Joseph Horne, Pittsburgh. Page 99-Upper left:

"Craig Creations" fine wale corduroy curtains, 90" length, \$43 pair at Lord & Taylor, New York.

Upper right: Bartmann & Bixer "Amish" geometric pattern by "Kenneth". Available in various colors as ready-made "Modesty" curtains with white bone rings, \$4 for 36" length at Wanamaker's, N. Y.
Lower left: "Symbols", Perspective

fabric, tiny print on cotton crêpe, vat dyed, five color combinations. Readymade curtains by Sumergrade, 36" long, \$10 pair. By the yard, 48" wide, \$2.30 a yard. At Abraham & Straus, Brooklyn, N. Y.

Lower right: "Frosted Chifonese" curtain fabric of Celanese acetate. 48" wide, \$1.25 yd. at A. Harris, Dallas.





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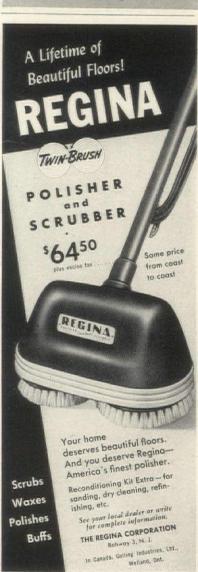


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GOOD LIGHTING continued from page 141

architectural feature, such as a mantel or a built-in cabinet can also be emphasized by focal glow. A glass wall needs spotlights on planting or paving outside to lead the eye outdoors by night as well as by day. Recessed or exposed downlights at ceiling level can create a glowing focal accent at a niche or a bay, at changes of floor level, at the top and bottom of stairs, and at important doorways.

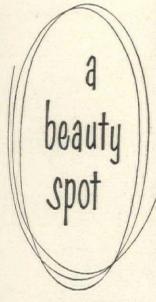
Almost all rooms of importance need the softening effect of indirect reflection. Such ambient luminescence produces shadowless light. It minimizes form and bulk, suggests a freedom of space, is reassuring, quieting, restful. By day, light-diffusing curtains at large window walls reflect natural light. It is logical then to use such curtains to diffuse artificial light at night. If the curtains are very translucent, beams of light may be projected through them from behind. Venetian blinds or roller shades on the windows help to reflect this light. If the curtains are heavy, and not translucent, spotlights can be built into the window valance. A lens strip, though more expensive than other light strips spreads the intensity of light toward the bottom of the curtain and the floor so that the top is actually less bright than the bottom. This light is more congenial because the predominant attraction is below eye level. Recessed spotlights can slash light across a curtain effectively and economically.

Where entire walls are covered by

painting and pictures, it may be attractive to light the whole collection. Some houses have rooms with such luminescent walls. Rows of spotlights can be mounted or recessed in the ceiling at an angle. From this location light can be graduated by design from ceiling to floor with the greatest intensity occurring at eye level. Another method is to install enough recessed units in the ceiling to focus toward each picture. They partially bathe the wall as well as the pictures with light. Bookcases and mural walls can also be illuminated

The texture of stone, brick, or painted walls sometimes makes them worth special, wall-wide lighting. When a window admits dazzling glare, as in many tall apartment buildings, this glare can be relatively diminished by illuminating the walls around the window. Ceilings were the first areas to be used as light-diffusing surfaces and they popularized "indirect lighting." New and effective equipment has proved, however, that lighting the curtains and walls can create a more pleasing and satisfactory atmosphere. Formal rooms, such as reception halls and some dining rooms seem best suited to the brilliant, overhead illumination of a brightly-lighted ceiling. Many living rooms need brightness on the ceiling but they almost always require more light on lower surfaces. In abnormally high rooms the use of false, luminous ceilings improve the scale of

(Continued on page 192)





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GOOD LIGHTING continued from page 191

the rooms. In bedrooms, dressing rooms, and baths particularly, a suspended ceiling of translucent glass or plastic looks well if the whole surface can light up. Lighted curtains and walls and a light floor, in addition, create a truly luxurious, luminous sort of room.

Lighting for a play of brilliants is usually focused on fine details or accessories-a collection of glass, china, silver, and the like. It emits sharp, bright accents which excite the optic nerves, stimulate the spirit, awaken curiosity. There are many places to make use of it. Small spotlights can be concealed to pick out silver on buffet, breakfront, or table; on old crystal on glass shelves, on an arrangement of antique porcelain. They can also be focused on plant boxes at the edge of a terrace or balcony to transform the plants into a lacy lighted border. Plants can be placed on glass panels in the floor and lighted from below to give brilliance to a quiet room. An antique rock crystal chandelier, candelabra, or pair of sconces can be highlighted by small pin point bulbs to make them glimmer like jewels. There are many individual ways of lighting such objects to bring out their intrinsic character to best effect. Underwater lighting of pools and fountains, spotlighting of shrubbery and trees, the silhouetting of mobiles to catch their ever-changing play of light and shadow are further illustrations. Lighted candles are also excellent examples of the play of brilliants. The sparkle and movement of the flame have real magic. They are especially pleasing reflected in glass walls or against a curtain wall of silk gauze. Mirrors are another good source, particularly when a number of them are used, and sparkling light can be echoed and re-echoed in many facets

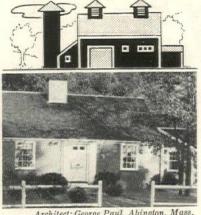
To plan visual beauty by controlling light, it is important to know the psychological effect various light phenomena have on us. This also influences the kinds of lighting which we choose to live with. Response to light stimuli has been studied and there is now much reliable data on habit reaction to weak and strong light, dim and bright light, soft and hard light, light below and above us, warm and cool light. For example: weak light is sometimes comforting where no seeing task demands

clear vision. Strong light, used with caution for a short time, is dazzling but does little, if any, physical harm. Habit in reading is conditioned and has gradually changed the real need for more and more intensity of light for average individuals in the last 20 years. Dimness is very often useful in revealing walls and objects without defining them clearly. Relative brightness focuses attention and helps to explain the relative importance of what the eye sees. Extreme brightness has shock value. It acts as a safety warning, creates a feeling of welcome when used at a doorway, and is known to awaken perception generally.

Soft light comes from a large source, is relatively shadowless and produces no distracting shadow edges. It produces less glare (from shiny paper or glass, for example) and is necessary for reading, study, sewing. Hard light stimulates more quickly and recreates the real quality of glassware, silver, and other polished metals.

Lights and light reflections below eve level almost invariably create an informal reaction in people and are useful to make rooms more intimate. Light surfaces above eye level seem to exert restraint and add formality to a room. Warm light is flattering to skin tone, especially when seen against some nearby cool light. Cool light is refreshing to look at. It is particularly flattering to plants as it emphasizes the chlorophyl and minimizes brown defects. Care must be taken in combining warm and cool lights if the resulting effect is to be natural. As a rule, cool fluorescent light does not mix pleasantly with warm incandescent light.

The power to control these various types of lighting is a great advantage. In addition to switches that allow you to turn light out when not needed, there are dimmers that can regulate the amount of light. A room properly lighted for six persons to see well and feel well is not cozy for one or two persons. If some of the lights are turned off, the character of the room changes and glare usually results from using only one or two lights. Yet a room lighted quietly for two persons is gloomy for 12. A dimmer allows you to raise or lower the lights to enjoy just the degree of light you want.



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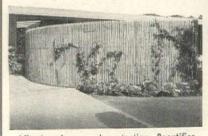


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Cooking with beer

Helen Evans Brown suggests 22 ways to cook with beer; recipes for soups, meat dishes, pancakes

Beer cookery is as old as the brew itself. Yet ask any cook—at least any American cook—how she uses it and she'll probably say in Welsh rarebit. Certainly beer will never supplant wine in fine cookery, but just as certainly it shouldn't be neglected. Food cooked with beer can have a robust quality. Beer will also add charm and flavor to the most delicate dishes.

Belmont bisque

Combine one can each of condensed pea and tomato soup, stirring until smooth. Add one soup can each of beer and cream, and heat just to the boiling point. (Flat beer may be used in cooking, so get the habit of saving what's left in a bottle.) Just before serving this delectable soup, add a tablespoon of Jamaica rum. A cup of chopped crab meat may be added, in which case the soup is filling enough to make a meal. Serve it from a tureen, with corn bread sticks.

Tomato and cheese soup

Dilute one can of condensed tomato soup with half beer and half water, and bring just to the boil. Put a few dice of rich Cheddar cheese in the bottom of each soup bowl, and pour the hot soup over them. Serve at once with croutons made from rye bread.

Brewer's bouillon

There are two ways of making this. The first is a bit laborious as it involves simmering and skimming and clearing, using beer for part of the liquid in home-made bouillon. The easier method is to use canned bouillon. Simmer it gently until it is reduced by one-third, replace the evaporated soup with beer, and bring to the boil. Serve with a slice of lemon in each cup. And try using this as the stock in French onion soup—it's wonderful!

Beer soup

Cook together 2 tablespoons each of butter and flour until lightly browned. Then whip in two 12-ounce bottles of beer and cook gently until just under the boil, then pour the hot mixture gradually over 2 cups of sour cream, whipping the while. Reheat gently and serve from a tureen with plenty of toasted and buttered pumper-

Beer and tomato aspic

The popular morning-after beverage sometimes known as a "Loving Elmore" inspired the following recipe. The aspic has remarkable flavor.

Heat the contents of a number 2 can of tomato juice with a sliced small onion, a rib of celery, sliced, 1/4 teaspoon of basil, an inch of bay leaf, 1/2 teaspoon of salt, and a grinding of pepper. Simmer for 10 minutes. In the meantime open a 12-ounce bottle of beer, pour 1/2 cup of it over 2 envelopes of plain gelatin, and allow it to soak for 5 minutes. Strain the tomato mixture and combine with the gelatin, reheat for a moment, stirring until it is dissolved. Then add the remaining beer and I teaspoon of lemon juice. Pour into a quart mold to chill. This is good served as is, with a dressing made with half sour cream and half mayonnaise. It may also be lightly broken with a fork and served as a jellied consommé, topped with sour cream and chives, or accompanied by a wedge of lemon. As a base for a fish aspic, too, it is unsurpassed. Try adding 2 cups of shrimps to it before it sets, or the same amount of any flaked fish. Another aspic made with beer is chicken: combine equal parts of the richest possible chicken stock and beer, then add I envelope of plain gelatin for each 2 cups of liquid and 2 cups of meat.

Braised capon

Have a 6- or 7-pound capon disjointed and brown it lightly in a mixture of 3 tablespoons each of olive oil and butter. Chop 1 large onion, 2 carrots, and a clove of garlic and spread them on the bottom of an earthenware casserole. Sprinkle with salt, pepper, and a little oregano, and lay the pieces of chicken on top. Pour a cup of pale beer into your sauté pan, scrape up the juices, and add to the casserole. Cook in a 325° oven for about 134 hours or until ten-(Continued on page 194)

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BEER continued from page 193

der, basting with another cup of beer. Make a roux of 2 tablespoons of flour and 2 of butter, cook to remove the raw taste, and bind with the juices from the casserole. Correct seasoning and add a little lemon juice-just enough to give sprightliness to the sauce. Pour back on the capon and serve with potatoes that have been mashed with sour cream.

Roast loin of pork

Beer makes a wonderful baste for any roast—beef, mutton, lamb, and particularly pork. Insert a meat thermometer into the middle of a 5-pound loin of pork, rub meat with a little flour mixed with powdered ginger (1/2 teaspoon to 1/2 cup), and put in a 475° oven for 10 minutes, then reduce heat to 325°. Pour on a bottle of beer and baste every 20 minutes until done, which will be when the thermometer registers 185°. Make a brown gravy with the juices in the pan. Serve with applesauce that has been sweetened with quince preserves instead of sugar, corn pudding or spoon bread, and broccoli. Dinner might start with clam and celery broth, end with crême renversée.

Roast veal with anchovies

Another roast that benefits from beer is veal.

Have a 4- or 5-pound piece of veal cut from the leg or shoulder, and without bone. Lay 6 filets of anchovies on the meat, then roll and tie it, keeping anchovies inside. Lard the top well or fasten strips of salt pork on it, and insert meat thermometer, then brown in a 450° oven for 20 minutes. Surround with 12 small peeled onions and 12 tiny whole scraped carrots. Season with salt and pepper, reduce oven heat to 325°. and baste with a bottle of beer until done-this when the thermometer reaches 170°. Make a gravy with the juices in the pan, adding I cup of sour cream and I teaspoon of anchovy paste.

Carbonade of beef

A carbonade was once "meat broyled upon the coales," but it has come to mean a stew, particularly one done in the Flemish manner, with beer.

Have 3 pounds of sirloin tip cut into slices and dust with seasoned flour. Cook in 1/2 cup butter until lightly colored on both sides. Remove to a casserole and cook 2 sliced onions in the butter remaining in the pan. Add to the meat. Add also a 12-ounce bottle of beer, 2 cups of bouillon, a crushed clove of garlic, an herb bouquet (thyme, parsley, bay, and marjoram), and 2 teaspoons each of sugar and lemon juice or vinegar. Cook slowly in the oven or on top of the stove until tender-2 hours or more. Correct seasoning, bind gravy with a roux, and pour back on the meat. Serve with boiled potatoes and red cabbage.

Sausages with beer

Dice up 1 pound of small pork sausages and brown them on all sides. Pour off the fat and pour on 11/2 cups of beer. Simmer for 15 minutes, then thicken the sauce with a roux of 1 tablespoon each of flour and butter. Serve on a bed of mashed potatoes.

Beer réchauffé

Use cold roast beef, lamb, or mutton for this, about 1 pound of it, sliced thin. Cook 3 tablespoons each of butter and flour until brown, using the blazer of your chafing dish if you wish. Add 1 cup of rich stock or bouillon and 1 cup of beer, as well as 1 tablespoon of lemon juice and I tablespoon each of minced parsley and chives, with salt and pepper to taste. When thickened, add the meat slices, cook only until heated through, serve immediately.

Hamburgers in beer

Mince I small onion and brown it in 2 tablespoons of butter. Mix with 2 pounds of ground beef and season with 11/2 teaspoons of salt, 1 teaspoon of lemon juice, and a few grindings of pepper. Form in cakes and sauté in more butter-about 2 tablespoons. When browned to your taste on both sides, remove to a hot platter and add 2 tablespoons of flour to the pan. Mix well and cook a few minutes, then pour in 1 cup of beer and 1/2 cup of tomatoes, season with salt and pepper and a whisper of marjoram. When thickened, pour around the hamburgers. Serve with potato cakes.

Filet of fish in beer

Brown 1/4 cup of minced shallots in 3 tablespoons of butter. Add 2 tablespoons of flour, cook 3 or 4 minutes longer, then pour in 2 cups of beer. When thick, season with salt and pepper, and in it poach 2 pounds of filet of fish-any kind. When the fish is (Continued on page 195)

stairs Why climb The SHEPARD HomeLIFT or EscaLIFT is the practical solution for the family interested in eliminating stair climbing drudgery. Safe-easy to install and operate-and priced within the family budget. Representatives in all principal cities. Write for descriptive bulletins. THE SHEPARD ELEVATOR CO. 5002-C2 Brotherton Road Cincinnati 9, Ohio



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BEER continued from page 194

done (when it has lost its transparent look) remove carefully to a platter, sprinkle with chopped parsley, add 2 tablespoons of lemon juice to the sauce, pour around the fish, and garnish with lemon. Little potato balls go with this, either boiled or fried in deep fat.

Chicken Polonaise

Have a large hen disjointed and cook it in a pot with a bottle of beer, a cup of water, an herb bouquet, and an onion. Keep well covered and stew until tender, adding water if necessary. Drain chicken, strain stock, and thicken with a roux. Correct seasoning. Dip the pieces of chicken quickly in melted butter, then roll in buttered browned crumbs. The crumbs are made by browning 1/4 pound of butter until nut-brown, then stirring in 3 cups of dried toast that has been crushed with a rolling pin. Serve the sauce separately.

Beer luncheon loaf

This is a boiled meat loaf, and is particularly good when served cold for summer meals or for sandwiches. Grind together 2 pounds of lean raw pork and I pound of raw smoked ham. Mix thoroughly with 11/2 cups of cracker crumbs, 2 well beaten eggs, 2 teaspoons of salt, 1 teaspoon of M.S.G., ½ teaspoon of freshly-ground black pepper, and 1/2 teaspoon of crushed rosemary. Form this mixture into a cylindrical shape, put on the edge of a cloth, and roll up, tying the ends. It should resemble a gigantic sausage. Put in a pot, cover with beer or ale, and simmer gently for 21/2 hours. This will feed a number of persons, as it can be thinly sliced when cold. Served with cole slaw, cheese, pumpernickel bread, and perhaps some deviled eggs, it makes a fine Dutch lunch. The beverage? Beer.

Kidneys sauté with beer

Clean 6 lamb kidneys and cut in slices. Melt 1/8 pound of butter (this, too, may be done in the chafing dish) and cook the kidneys in it very quickly. As soon as the blood stops running, sprinkle with salt and pepper, and remove to a hot dish. In the pan stir 2 tablespoons of flour, cook a minute, add 11/2 cups of beer, a bouillon cube or some meat glaze, and 2 teaspoons of lemon juice. When smooth and thickened, pour over the kidneys. Serve this with hominy grits.

Meat balls in beer

Mix 1 pound of ground pork and beef, add 4 slices of stale bread which have been soaked in beer, then squeezed dry, an onion minced and browned in 2 tablespoons of fat, 2 teaspoons of salt, and some freshly-ground pepper and fresh grated nutmeg. Add a whole egg, knead well, and form into small balls, then roll in flour and brown in 3 tablespoons of fat. Add a 12-ounce bottle of beer and 2 teaspoons of lemon juice. Cover and simmer for 10 minutes; before serving sprinkle with parsley. Noodles with these, sprinkled with buttered and toasted crumbs. Made in tiny format, these meat balls may be served at cocktail time, from the chafing dish, with toothpicks for

Shrimps in beer

Green shrimps, shelled and cleaned, but with the tails left on, are delicious when boiled in beer. For each pound, use a 12-ounce bottle of beer, 1/2 lemon, 1/2 onion, and an herb bouquet. A clove of garlic may be added or not, as you wish. Cook the shrimps for about 8 minutes, or until tender-crisp. Drain them and serve hot, with little dishes of melted butter for dunking purposes. This makes a nice first course at an informal meal. Shrimps cooked the same way but sauced in the Creole manner are also very nice indeed. Cook 1/2 cup each of chopped onion and green pepper in 3 tablespoons of butter. Add 1/4 teaspoon of thyme, a dash of Tabasco, salt and pepper, 1 teaspoon of lemon juice, and 2 tablespoons of flour. Cook 3 or 4 minutes, then pour in 1 cup each of thick tomato purée and beer. Correct seasonings, cook until thick, then add I pound of the cooked shrimps. Rice with this. The beer flavor comes through just enough to add character to the sauce.

Beer & hors d'oeuvres

Beer doesn't play a large part during the cocktail hour, but a good cheese appetizer spread can be made by mixing either Cheddar or blue cheese with it, along with a little butter. Caraway or dill seeds may be added, or herbs of your choice. Another good spread is a kind of Liptauer. Work 1/2 pound of cream cheese with 1/4 pound of butter and enough beer to make spreading easy. Add 6 anchovies, chopped, 1 (Continued on page 206)

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CARPETS

Mood music is the theme of "Keys to Color Harmony." Here you'll find 16 movable swatches of colors for walls, curtains, upholsteries, and accessories. They can be co-ordinated with tones of the various Magee carpets shown in the book. A capsule course on color steers you towards decorative unity in your house. 25c. The Magee Carpet Company, 295 Fifth Ave., New York.

Why not be a Peeping Tom? You'll miss a course in color if you don't look "Inside America's loveliest homes with Wunda Weve." Here you'll discover a variety of color schemes, effectively used as background for modern and period rooms. Wunda Weve, in case you've forgotten, is made of cotton yarn which launders easily, stays color-fast. Belrug Mills, Inc., HG 3, Greenville, South Carolina.

What goes with what? Take a trip on a magic (Lees) carpet and you'll find a way to assemble each room to make the most of color. Pages of room sketches show you attractive Lees carpets used as basic color notes in living rooms, bedrooms, and dining rooms. A carpet reference guide tells you the choices available in solid colors, tone-on-tone, sculptured, and téxtured weaves. 10c. James Lees & Sons Company, HG 3, Bridgeport, Pennsylvania.

Home is what you make it and you give it a feeling of charm and color with the right carpet. That might be a solid color, tone-on-tone, sculptured weave, or a dramatic floral design on a dark background. You'll see here more colors, skillfully blended, than you can shake a stick at, and each photograph proves that you can make your home a showplace or a cozy retreat, with the right carpet, 25c, A, & M. Karagheusian, Inc. 295 Fifth Avenue, New York 16, New York.

PAINT

"Time to paint" the background color and accents that create atmosphere in your rooms. The "look alive" rooms you'll see in this little booklet range from Colonial living rooms to modern terrace dining rooms, each made bright by paint. And you won't fail to amass a wealth of decorating advice from the photographs which show you how to use period and modern furniture in so many ways. Benjamin Moore & Company, HG 3, 511 Canal Street, New York 13, New York.

Paint, paint, paint! A new "Color Dynamics" booklet tells you all about it and fills each page with sprightly sketches of paint in action—on your walls, ceilings, exteriors. The color dynamics theory, you know, lies in the

fact that some colors stimulate and inspire, others soothe and relax. With this in mind, you can paint your mood into every room, create the kind of feeling you want each room to express—with paint. Swatches are shown, among them the historic Williamsburg colors, plus excellent exterior paints and finishes. Pittsburgh Plate Glass Company, HG 3, Pittsburgh, Penn.

Take a chair, a picture, a carpet, a window exposure. Any one of these may start you off on a new decorating trend if you build a room around your favorite possession. Texolite Duraval paint (it has a rubberized finish you can really scrub) is pictured in custom colors that you blend or contrast at will. If you're doing the painting yourself, the company has also been thoughtful enough to add a few tips on how to do it. United States Gypsum Company, HG 3, 300 West Adams Street, Chicago, Illinois.

Choose your color from this library of 255 paints for interiors. No matter what the exposure, size, ceiling height, or mood, there's a color scheme to fit it, as these charming sketches show. If you're building a room scheme from a carpet, fabric, furniture, choice possessions, you won't have any trouble finding the right paint to complement each. Also to your advantage are the decorating tips accompanying each idea, which will give you expert advice. 10c. Devoe & Raynolds Co., Devoe Home Decorating Institute, HG 3, 420 Lexington Avenue, New York 17.

WALL COVERINGS

Do you know about Wall-Tex? If you don't, we think you'll want to, because it's a fabric wall covering that cleans with soap and water. If you don't believe us, you can always experiment with the swatches included in this folder. You'll see some exciting new designs in textured weaves, solids, and florals to use all over your house. Columbus Coated Fabrics Corp., HG 3, Columbus 16, Ohio.

Decorate at a glance with Imperial's "Color Harmony Kit" which has 10 basic-color crayons, planning sheets, color charts, and a booklet of ideas for decorating. Instructions tell you how to sketch color schemes, and each planning sheet, when sketched, shows as many as 6 different schemes for a room. 25c. Imperial Paper and Color Corp., HG 3, Glens Falls, New York.

Are you looking for "The easy way to perfect wall decoration?" Then find out about Sanitas, a fabric wall covering that's washable, durable, crackresistant. You'll find a variety of patterns and solid colors that go on walls and ceilings quickly, transform your rooms immediately to your liking. Interchemical Corporation, Coated Products Division—HG 3, 67 West 44th Street, New York 18, New York.

DECORATING

"The idea book of tile" is a tremendously impressive account of bathroom and kitchen renovation. You see here those rooms brightened up with tile walls and ceilings, tile strips, inserts, and accessories. You can do your decorating and color selection from this booklet before you ever begin on the floors, walls, ceilings in your house. 10c. American-Olean Tile Company, HG 3, Lansdale, Pennsylvania.

"Interiors Beautiful." Here's a notebook of decorating ideas centered around Fincastle fabrics. You'll find them harmonized to H&G colors so you can mix or match curtains and bedspreads. Window ideas, slip covers, and upholstery are thoroughly covered. If you want to "do it yourself," there are sewing and pattern directions given for clean lines and sure fit. 10c. Louisville Textiles, Inc., HG 3, 1318 McHenry St., Louisville, Kentucky.

Window magic? Whatever it is, you'll enjoy this sprightly book of sketches, photographs, and color swatches, all of which point up your windows with Venetian blinds in 25 colors or finishes. There's also one of the most workable color selectors we've seen. You have a selection of wall colors painted on the card, then you turn the wheel until you find curtains that blend with the wall color you like. You put this over the Venetian blind color you've selected, and you're looking through a tiny window into the kind of color coordination you've chosen for your house. 25c. Levolor Lorentzen, Inc., 391 West Broadway, New York, N. Y.

You'll do a double take when you see the new Widdicomb brochure with furniture designed by T. H. Robsjohn-Gibbings. Here you'll see color skillfully applied in every room of the house. And you'll see furniture (shown here in Sorrel, special-ordered in other finishes) which defines and expresses contemporary living. There is foamrubber upholstered furniture, in sturdy tailored fabrics; tables, buffets, beds, and chests will solve storage problems and look light and airy in your rooms. Individual pieces (over 100 of them) are pictured with dimensions, finishes given. 25c. The Widdicomb Furniture Co., HG 3, Grand Rapids 2, Mich.

Time for interests tells you about the Chambers range which has a famous cooking performance reputation, as you know. What may be news to you is that this range comes in 6 colors plus white, which gives you no end of

reasons to make the kitchen one of the prettiest rooms in your house. Chambers Corp., HG 3, Shelbyville, Indiana.

ACCESSORIES

Pass key to the world's romance might be a Hallicrafters radio. With it you get all the performance features of U. S. Standard Broadcast plus international short wave. And just for an additional surprise, you can buy a Hallicrafters table radio in 5 H&G colors plus white and ebony. Here's one accessory which doesn't usually allow you much leeway in decorating. Now you can match or contrast the color of your wall and your radio, throughout the house. Hallicrafters Co., HG 3, 4401 W. 5th Ave., Chicago.

Color-Cordion is that little Martex towel guide that slips inside your purse for shopping expeditions. In it are 12 basic colors, 5 accent tones, 3 neutral shades which will spruce up your bathroom towel collection. There are some sketch ideas on how best to display your towels against colorful bathroom walls. Wellington Sears Co., HG 3, 65 Worth Street, New York, N. Y.

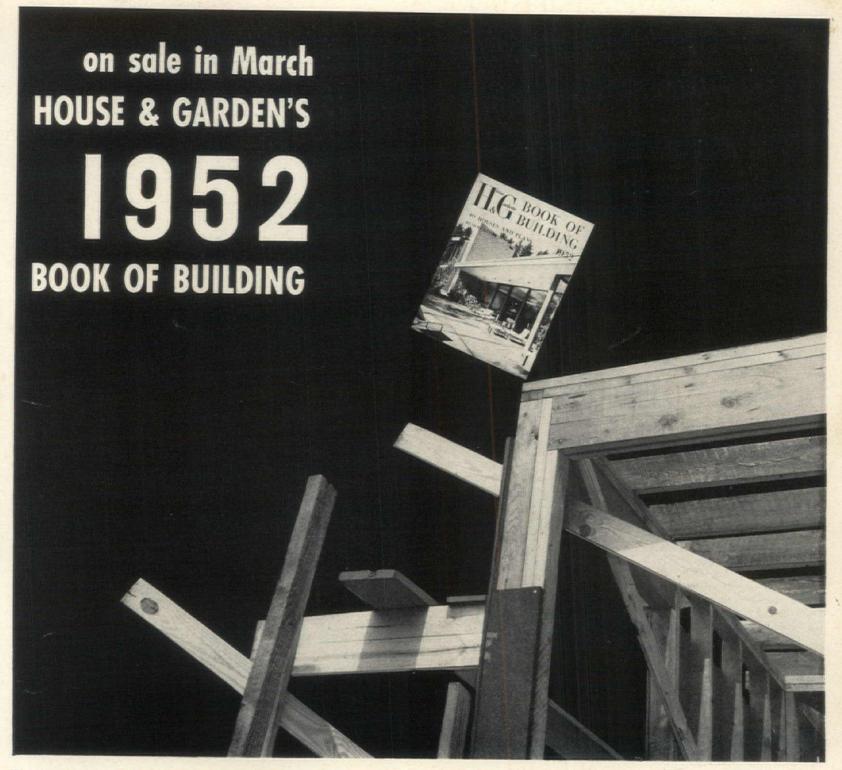
Heirloom gifts and accessories might have come from a Colonial house, but you see them here dressed up in House & Garden colors for you to mix or match with your color schemes. There are cachepots, mirrors, trivets, ink wells, cast in iron or brass, matched to H&C's colors. Virginia Metalcrafters, HG 3, Waynesboro, Va.

SWATCH BOOKS

For spring lunches, terrace breakfasts, informal dinners, Plastimats may prove your best buy. You have a choice of 10 color swatches from which to choose (the smallest 3" x 2½", the largest 5½" x 2½"), all in textured solid colors with a glossy, pliable surface. Hedwin Corporation, HG 3, 1525 West 41st Street, Baltimore 11, Maryland.

Room visualizer enables you to see your room schemes at a glance. On 3" x 5" cards, you'll find 65 wall colors plus a selection of three harmony colors for accents which will complement your walls. Adjust the visualizer over the colors you've selected and you'll see living room or bedroom, as you've imagined it. \$1. Sapolin Paints, Inc., HG 3, 229 E. 42 St., New York 17.

Painter deck is a compact little swatch book of 1½" x 2½" chips (77 in all) which swing out for easy reference. Descriptions of the paints are on the back of each chip, with notes about other colors of the same group which you can select for color harmony. 50c. Interchemical Corp., Murphy Paint Div., HG 3, Newark, New Jersey.



Because everybody wants to hear <u>more</u> about the subject, House & Garden is publishing a second Book of Building, an up-to-the-minute guide to the newest developments in building and remodeling.

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PLUS Manganese, Copper, Boron, Zinc . . . all necessary to vigorous plant life.

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Small enough for you to cultivate between onion rows, this 1 h.p. power unit can be used for all kinds of cultivating in a small home garden. Its light weight makes Planet Jr. easy to handle and store.

For tilling truck gardens, farms, and large estates, Waterbury's heavy-duty cultivator can be adjusted to desired depths. Handle adjustment from 37" to 44" on their 3 h.p. Model H power unit saves you heavy exertion, operates easily while you walk.

Continued on page 200





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Short cut to spring

Here are ways to force flowering shrubs and trees into early bloom indoors while the snow flies

The March landscape, seen through your living-room windows, may give little promise of spring. But you can create your own spring indoors, weeks ahead of time, if you cut branches of flowering shrubs and trees. With a little care, you can force them to bloom before their time. Not all of them, it is true, respond equally well to this treatment; a good rule is that branches which bloom early outof-doors are susceptible to forcing. Note also that if you pick a branch fairly near to its natural blooming time, it will blossom indoors with comparative speed.

Select your branches carefully so as not to spoil the shape of the plant and cut only those that are well supplied with blossom buds. These you will find are larger, fatter, and less pointed than the leaf buds. The larger the branch, the sooner it will bloom. Do your cutting on a day when the weather is moderate, since cold weather makes branches brittle and likely to split, which would injure the plant.

You will do well to cut a large quantity of branches at one time and store them in a pail of water in a cold (but not freezing) place. This will prevent injury from excessively cold weather such as often comes in early spring and is especially important with such early shrubs as forsythia. Place the branches you intend to force first in a pail of water in a warm, welllighted room. About 70° F. is ideal; the flowers will open more slowly and last longer than when opened at higher

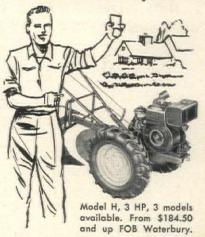
temperatures. Keep them out of drafts and burning sun. You need not use warm water or plant foods, but if you split the ends of the stems a few inches, you will help them to absorb water. You can have a succession of early blooms if you start fresh groups from your cold room supply of branches every ten days or two weeks.

Perhaps the most popular plants to force are the fruit tree blossoms: apple, with its charming shades of pink and creamy white; the beautiful deep pink of the peach; the glistening white of the plum and pear; the exquisite cherry-pink or white, single or double. Next come the flowering quinces with their orange, scarlet, red, or white flowers and unusually-shaped twigs. These lend themselves well to certain types of flower arrangements. In a cool spot they will often last a week or more.

(Continued on page 201)



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SUMMER

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even in plain sand!

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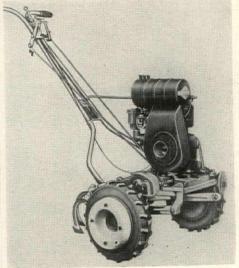
POWER UNITS continued from page 198



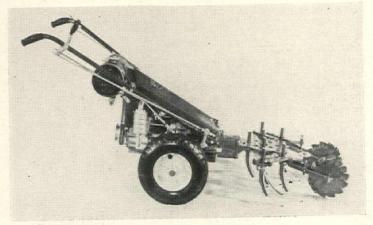
You can save yourself much hand hoeing in a home garden with a 2 h.p. - Roto-Hoe. It will till close to fences and edges of plantings 4"-6" deep, under ordinary soil conditions. For light or sandy soil you can obtain a special adjustable-depth wheel.

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For small vegetable gardening and heavy weed cutting, Le Claire's Handy-Dandy Model L will straddle rows or cultivate between them. You can adjust depth of the tines from the handle; 2-speed transmission develops 1/2 to 1 mile per hour in low gear, 1 to 2 miles in high gear.



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The knife-like blades of the Spike-Disc cut unnoticeable slots to the root areas, loosening the soil and allowing your lawn to breathe. These slots also enable the soil to retain moisture long after watering.

The Spike-Disc is as easy to use as your lawn mower, and just as essential.

For best results, the Spike-Disc should be used before reseeding, fertilizing and top dressing. By sprinkling your lawn lightly after using Spike-Disc, your seed and ferti-lizer will settle down into the soil where they should be, not on top where they will be carried away by flooding rains and high winds

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Write for full information to: Dept. H.G. 1 JOHN H. GRAHAM & CO., INC. Sales Agent 105 Duane St., New York, N. Y.

SHORT CUT TO SPRING

continued from page 199

You will probably find forsythias the easiest of all shrubs to force. Their pendant golden bells on long arching stems, in combination with cut flowers from the florist, can give you the earliest of all spring bouquets. Forsythia spectabilis is particularly showy. Lindera, also known as benzoin or spice bush, is prized for its aromatic yellow clusters. The yellow-flowering Cornelian cherry, Cornus mas, is also well adapted to indoor budding, and you might try a few branches of Cornus florida, white flowering dogwood, and C. florida rubra, the red dogwood, although you may find the dogwoods take a little longer to bring into bloom

If Halesia, the silver bell tree, is native to your climate, you can also enjoy the beauty of its dainty white bells well in advance of its normal outdoor flowering season.

You can even force magnolias. The star magnolia, M. stellata, buds fairly easily, unfolding its creamy-white waxen petals 6" and more across. For contrast you might also try the pink form, M. stellata rosea, and the large cup-and-saucer magnolia, M. soulangeana, for its heady fragrance.

Lilacs force easily if you select comparatively large branches. The French varieties will give you fragrant heads in a wide range of blue, purple, violet, white, and reddish tones in both single and double forms. Edith Cavell, Congo, President Grevy, Emile Gentil, Lucie Baltet, President Lincoln, and Réaumur are excellent varieties for this purpose.

The old-fashioned flowering almond, early spireas, Caragana or pea shrub, Japanese barberry, and maho-nia (Oregon holly grape) are also good garden subjects that can be induced to give an early display.

You can even start certain shade trees into leaf with surprising ease. These will not produce showy blooms, but they will reward you with attractive green foliage, some with incon-spicuous flowers. What is more graceful and refreshing than the unfolding leaves of birch or its delicately-hanging catkins? Branches of horse chestnuts, hickories, maples, larches, and sycamores, if brought indoors and treated as you would care for flowering shrubs, will also respond with early bursts of spring beauty.

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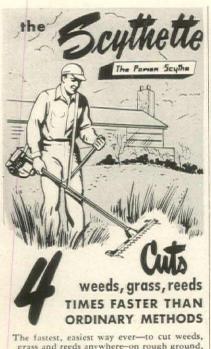
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Our own, our native land and how to preserve it

DR. FIRMAN E. BEAR, Chief of Soils Dep't., Rutgers University

t the beginning of the 17th century when the first settlers arrived in this A country, the 1,903 million acres of land that now constitute the United States of America were largely covered with trees and grass that effectively sewed the soil to the earth. The part of the land that was being farmed by the 800,000 natives who inhabited this vast Indian paradise was scattered about in small plots that did not lend themselves to the erosive action of wide sweeps of wind and water. Tremendous changes have taken place in the time that has elapsed since. One of the most startling facts is that our population has grown to 155 million people. For each of us there is now only a little over 12 acres of land, in comparison with the original Indian's 2,400 acres. Half of this area is desert, mountain, water, and waste,

Before our pioneer forefathers came to America, they had never seen corn, peanuts, potatoes, snap beans, sweet potatoes, tobacco, or tomatoes. Once they tasted these Indian crops and found that they liked them, they set about growing them. In a surprisingly short time, the descendants of our forefathers were growing nearly 150 million acres of these crops yearly. They plowed the land, planted the crops in long, straight rows, cultivated between the rows, and inadvertently developed the most destructive type of agriculture the world has ever seen.

At first the fields were small, and they were surrounded by fences that of windbreaks and fences.

Before most people realized it, the handwriting of erosion had been scrawled over wide expanses of our best land. The airplane brought this (Continued on page 203)

resisted the action of wind and rain. At that time the work of plowing and cultivating was done by horses and mules, so large areas of land had to be set aside for hay and pasture. With the coming of mechanized farm equipment, fences were torn out so that power tractors and cultivators could operate farther and faster. As pastures dwindled, even larger areas were opened up which lacked the protection

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OUR NATIVE LAND continued from page 202

into clear focus. From the sky it was plain to be seen that millions of tons of irreplaceable topsoil were being carried down the slopes and dumped into the rivers. Mud began to clog the harbors. Silt poured into reservoirs, reducing their storage capacity at a rate of one to three per cent a year. Finally, in the '20s, high winds tore the soil loose from large areas of abandoned wheat lands and scattered it to the four quarters of the globe.

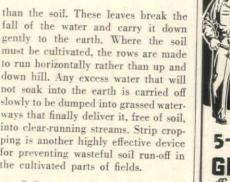
Fortunately for this country, there was a voice crying in the wilderness. Hugh H. Bennett, as a farm boy, had anxiously watched the devastation of the good red soil of his native South. To anyone who would listen, he urged the conservation of soil, water, forest, and wildlife. Farmers who heard him were impressed, although others with authority to legislate for the control of soil erosion passed him by. Only when dust storms spread a blanket of Kansas soil over New York City was public concern aroused. Then the Soil Conservation Service of the United States Department of Agriculture came into existence, headed by Dr. Bennett. Today, on every side you can see improvements in the use of land arising from activities of the Soil Conservation Service. Farmers are plowing and planting on the contour, growing more sod crops, seeding more cover crops. and setting out more forest trees than ever before. The purpose of the tree, sod, and cover crops is to have the rain strike the leaves of plants rather

fall of the water and carry it down must be cultivated, the rows are made to run horizontally rather than up and down hill. Any excess water that will not soak into the earth is carried off slowly to be dumped into grassed waterways that finally deliver it, free of soil into clear-running streams. Strip cropping is another highly effective device for preventing wasteful soil run-off in the cultivated parts of fields.

Soil conservation is not a new practice. The provident Chinese have used it for 4,000 years. But their system is one of small holdings and backbreaking hand labor. In spite of all their efforts, repeated floods annually carry large amounts of China's soil out to sea. Much of this is reclaimed from along the shores of canals, rivers, and seas, and carried to the fields by boat and back for composting in preparation for re-use on the land. This is a reasonably effective system, but it has not solved the problem of food production for teeming millions of Mongolians.

Although the patient, laborious operations of the Orient are of great interest, they are of little practical significance to the farmers of this country. Here, we are using our knowledge of chemistry and engineering so that improved chemicals, machinery, and agricultural know-how are applied to soil problems and crop production.

(Continued on page 204)









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OUR NATIVE LAND continued from page 203

When difficulties arise, they are soon brought under control through aggressive action by a growing number of scientifically trained young men who are devoting their lives to better agriculture. Effective chemical plant foods have been found for use in legume sods and cover crops. Acre yields are being stepped up all along the line, and the quality of our crops is fast being improved.

Some troublesome problems still lie ahead. Our population is growing rapidly, more rapidly than the average for the rest of the earth. The Malthusian principle, whereby recourse must be had to war, famine, and pestilence to bring population and food supply into equilibrium, is still in operation in many parts of the earth. But there are far better and more humane means by which this equilibrium can be maintained. One of these depends upon our ability to keep the soil in place, to conserve and increase its productivity, and to make it live up to its ful! potentialities.

What you can do to provide good growing soil

There's a big difference between the approach of the practical farmer and the average gardener to soil problems. The farmer works for profit from his enterprise. The gardener takes his profit in the pleasure obtained by growing bigger and better flowers, bettertasting fruits and vegetables. Even if

Garden with Ease

the cost is several times the value of the produce, how can one gauge the pleasure of growing a fine rose, a robust tomato, a choice pear?

To produce quantity and quality, every gardener needs a soil that is brown on top and yellow or red underneath. Yellow and red colors tell us that a soil is porous, that excess water can drain away, that fresh air can follow after to take the water's place. Brown topsoil tells us that the yellow or red color has been masked by large amounts of black organic matter. If this is what you find when a hole is dug in your yard or garden, you will be able to grow almost anything in fruitful abundance.

But most of us find quite different conditions in the soil around our houses and gardens. Heavy clay subsoil, derived from the excavation for the basement, may have been spread about over the entire area during the grading process. It may well be that the grading was done while the soil was wet. Heavy trucks were probably driven across the soil when the house was being built.

If the surface of your soil is gray or black, it probably lacks drainage (except in the black-soil belt from the Dakotas southward). If it is sandy, drainage may be excessive. In either case you should make liberal use of well-rotted compost or well-weathered peat. These organic materials open up

(Continued on page 205)



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OUR NATIVE LAND continued from page 204

the soil, let the air and water in, and hold fast to the nitrogen and mineral nutrients needed to keep plants growing luxuriantly.

A compost pile near your garden is well worth while. Any boarded-in enclosure about three feet high makes a handy receptacle for twigs, shrub trimmings, grass clippings, weeds, and leaves—the main ingredients required for the manufacture of synthetic plant food. Add twigs to the heap to keep it relatively open, and keep it moist but not overwet. Scatter a handful of lime over your compost occasionally. Add an equal quantity of a well-balanced nutrient of the 5-10-5 type (5% nitrogen, 10% phosphoric acid, 5% potash) at intervals in between.

An easier and equally effective system is to cover the soil with leaves during the fall, spade under the undecomposed part or rake it off in the spring, and mix into the soil any available prepared organic matter, such as peat, dried manure, coffee grounds, or broken-up leaves and twigs. Grass clippings meet all the requirements for top-dressing the lawn, if you prepared your soil correctly at the time when the grass was sown.

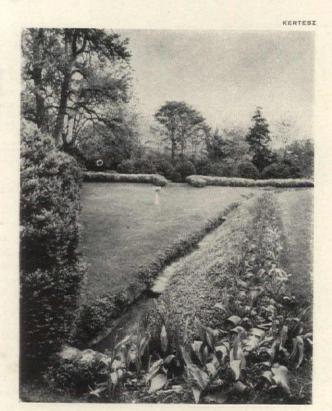
The only important soil test that needs to be made is for acidity. In your early-spring enthusiasm, you may have spread lime about your place in larger amounts than needed. If this is repeated year after year, soil becomes too alkaline for most of the plants you want to grow. Any reliable soil-testing kit will tell you, through color changes in the solutions, whether or not your soil needs lime. The remedy for acidity is lime, for alkalinity, sulphur. Use both with caution. If you live in a humid region, soil should be kept slightly acid rather than neutral or alkaline.

An over-all early-spring application of plant food on grass, shrubs, perennial plants, and vegetable garden is a sound practice. Further applications can be made later in the season, but apply them with care after the spring moisture in both soil and atmosphere has been driven away by the summer sun. Between June and September, it's very easy to burn a lawn or damage delicate roots of garden plants by scattering dry plant food about prodigally.

Many gardeners get good results from liquid plant foods used at spring planting time and later in the season. Such nutrients can be bought in liquid form or you can make the mixture yourself by stirring together a cupful of regular balanced plant food and a teaspoonful of pulverized limestone in a bucket of water. Throw the undissolved part on your compost pile or scatter it under shrubs.

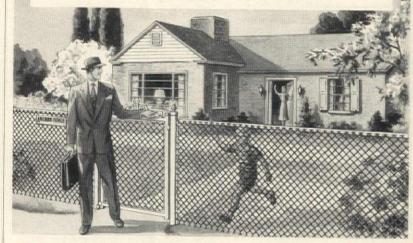
Whether your land is one acre or a hundred, apply your natural good sense to preserve it. The wet spots must be drained by lines of tile buried about 21/2 feet deep and set to slope at least 1 inch to every 100 feet. Grow your sod crops in rotation with cultivated crops. Make legumes a part of this cropping program, especially if you have a working farm. Thus you may set up a rotation of potatoes, wheat, and clover (legume), or one of corn, soybeans (legume), wheat, and alfalfa (legume). Possibly it may be sweet corn, rve and vetch (legume) as a winter cover, tomatoes, and back to rye and vetch. Limestone is applied to the sod crop before it is turned under. Chemical plant food is applied along the row, a little to the side and a little below level of seed or young plants.

Once a crop is under way, a nitrogen plant food can be used as a side dressing on row crops or as a top dress-



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NATIVE LAND

continued from page 205

ing on small grains. For legume crops such as ladino clover and alfalfa, a yearly application of an 0-12-24 plant (12% phosphoric acid, 24% potash) makes a good investment.

If you are troubled with a soil that needs draining, try growing wetsoil grasses, such as Reed canary grass and red top, moisture-loving clovers such as ladino and alsike, or midsummer grain crops such as soybeans and buckwheat. There's a crop or a garden plant for every soil, whether it is a little too wet or too dry, too acid or too alkaline, too light or too heavy. Remember that nature clothes the earth with plants, no matter what the quality of the land. It is up to you to help fit plants to soil and soil to the plants.

BEER

continued from page 195

tablespoon of chopped capers, 1 tablespoon of minced green onions, I teaspoon of paprika, and a little salt and mustard. Mold prettily and decorate with whole capers. Cross 2 anchovies on top, and surround with radishes.

Beer salad dressing

A dressing that is excellent for cole slaw or potato salad is made by mixing 1/2 cup of beer with 1 cup of mayonnaise. This, served with sliced cold cuts-tongue, ham, liverwurst, and salami-and cheese, makes a wonderful winter lunch or summer supper.

Beer pancakes

Beer pancakes are remarkably good, and for breakfast, too, though I cannot recommend as enthusiastically the very old recipe for pancake syrup: beer mixed with brown sugar. The pancakes are made by mixing your favorite pancake flour with half beer, half milk or cream. The beer makes them extra light-this is one cooking time when it should not be flat. Another way with pancakes is to mix 2 well-beaten eggs with % cup of flour, 1 teaspoon of baking powder, 1/2 teaspoon of salt, and 1/2 cup each of beer and milk (or all beer, if you wish), I teaspoon of sugar, and a grating of nutmeg. Make the cakes as usual, and serve them with sausages, or filled with chicken or clam hash. A good syrup for these cakes, when served alone, is a combination of sour cream and brown sugar.

Beer fritters

Fritters used to be made with "ale barm" or yeast. "Make it thick according to your pleasure with Flower" the old recipe reads. Today we make them with 2 cups of flour, 2 eggs, well beaten, 3/4 cup of beer, 1/2 cup of milk or water, I tablespoon of olive oil, I teaspoon of salt, and 2 teaspoons of baking powder. To this mixture add 11/2 cups drained corn or minced clams, or chopped apples, or anything else you want to fritter. Drop by the spoonful in deep fat at 360° and cook until brown.

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